

MOTION PICTURE HERALD

Allied Board Opens
Door to Arbitration,
Ratifies COMPO

Krim President
Of United Artists

British Exhibitors
Fight Quota Plan

TV Bark Worse Than
Bite, Showmen Find

—No. 2 of a Series



REVIEWS (In Product Digest): FATHER'S LITTLE DIVIDEND, LIGHTNING STRIKES TWICE, NAVY
BOUND, PURY OF THE CONGO. (In News Section): U.S.S. TEARETLE

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FEBRUARY 24, 1951

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M-G-M
STORY



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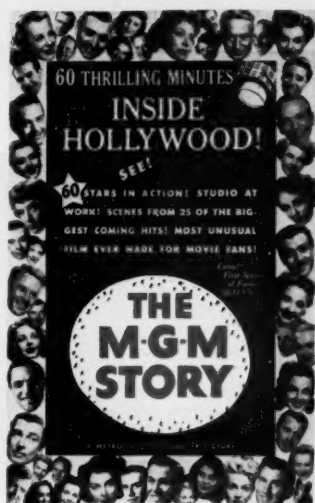
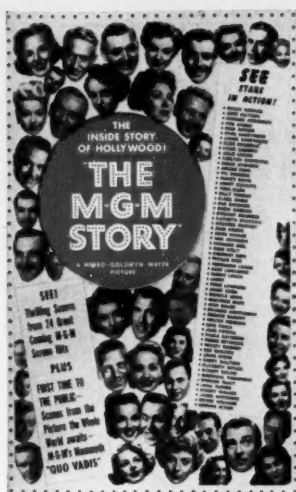
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James Whitmore, Adolphe Menjou,
J. Carrol Naish * * *

ROYAL WEDDING (Technicolor)
Fred Astaire, Jane Powell, Peter Lawford,
Sarah Churchill, Keenan Wynn, Albert Sharpe
* * *

IT'S A BIG COUNTRY
All-Star Cast * * *

MR. IMPERIUM (Technicolor)
Lana Turner, Elio Pinza, Marjorie Main,
Barry Sullivan, Sir Cedric Hardwicke
* * *

THE MAGNIFICENT YANKEE
Louis Calhern, Ann Harding
* * *

PEOPLE IN LOVE
Ray Milland, Nancy Davis, John Hodiak,
Jean Hagen, Lewis Stone
* * *

KIND LADY
Ethel Barrymore, Maurice Evans,
Angela Lansbury, Keenan Wynn
* * *

CALLING BULLDOG DRUMMOND
Walter Pidgeon, Margaret Leighton,
Robert Beatty

INSIDE STRAIGHT
David Brian, Arlene Dahl, Barry Sullivan,
Marcelle McCambridge, Paula Raymond,
Claude Jarman, Jr., Len Choney
* * *

FATHER'S LITTLE DIVIDEND
Spencer Tracy, Joan Bennett, Elizabeth Taylor
* * *

GO FOR BROKE!
Van Johnson and All-Star Cast
* * *

SOLDIERS THREE
Stewart Granger, Walter Pidgeon,
David Niven, Robert Newton, Cyril Cusack,
Greta Gynn, Frank Allenby
* * *

THE RED BADGE OF COURAGE
Cast of Thousands including
Audie Murphy, Bill Mauldin
* * *

THE PAINED HILLS (Technicolor)
Lassie, Paul Kelly, Bruce Cowling, Gary Gray
* * *

VENGEANCE VALLEY (Technicolor)
Burt Lancaster, Robert Walker, Joanne Dru,
Sally Forrest, John Ireland, Ray Collins
* * *

THREE GUYS NAMED MIKE
Jane Wyman, Van Johnson, Howard Keel,
Barry Sullivan
* * *

PANDORA AND THE FLYING DUTCHMAN
(Technicolor)
James Mason, Ava Gardner, Nigel Patrick,
Shella Sim, Harold Warrender, Maria Cabre

EXCUSE MY DUST (Technicolor)
Red Skelton, Sally Forrest, Macdonald Carey,
William Demarest, Monica Lewis,
Raymond Walburn * * *

TERESA
Pier Angeli, John Ericson
* * *

AN AMERICAN IN PARIS (Technicolor)
Gene Kelly, Leslie Caron, Oscar Levant,
Georges Guetary * * *

RICH, YOUNG AND PRETTY (Technicolor)
Jane Powell, Danielle Darrieux,
Wendell Corey, Fernando Lamas, Marcel Dalio,
Jean Murat, and introducing Vic Damone
* * *

SHOW BOAT (Technicolor)
Kathryn Grayson, Ava Gardner,
Howard Keel, Joe E. Brown,
Marge & Gower Champion,
Agnes Moorehead * * *

THE GREAT CARUSO (Technicolor)
Mario Lanza, Ann Blyth, Dorothy Kirsten,
Jarmila Novakova, Blanche Thebom,
Teresa Celli, Richard Hageman,
Carl Benton Reid * * *

Plus!
First Scenes of
"QUO VADIS"
(Technicolor)

M-G-M TRADE SHOWS MAR. 14th

ALBANY—3/14—2 P.M.
20th-Fox Screen Room
1052 Broadway

ATLANTA—3/14—2 P.M.
20th-Fox Screen Room
197 Walton St., N.W.

BOSTON—3/14—2 P.M.
M-G-M Screen Room
46 Church Street

BUFFALO—3/14—2 P.M.
20th-Fox Screen Room
290 Franklin Street

CHARLOTTE—3/14—1:30 P.M.
20th-Fox Screen Room
308 S. Church Street

CHICAGO—3/14—1:30 P.M.
H. C. Igel's Screen Room
1301 S. Wabash Avenue

CINCINNATI—3/14—9 P.M.
RKO Palace Bldg. Screen Room
16 East Sixth Street

CLEVELAND—3/14—1 P.M.
20th-Fox Screen Room
2219 Payne Avenue

DALLAS—3/14—10:30 A.M.
20th-Fox Screen Room
1503 Wood Street

DENVER—3/14—2 P.M.
Paramount Screen Room
2190 Stout Street

DES MOINES—3/14—1 P.M.
20th-Fox Screen Room
1300 High Street

DETROIT—3/14—1:30 P.M.
Max Blumenthal's Screen Room
2310 Cass Avenue

INDIANAPOLIS—3/14—1 P.M.
20th-Fox Screen Room
328 North Illinois Street

KANSAS CITY—3/14—1:30 P.M.
20th-Fox Screen Room
1720 Wyandotte Street

LOS ANGELES—3/14—2 P.M.
United Artists' Screen Room
1851 South Westmoreland

MEMPHIS—3/14—2 P.M.
20th-Fox Screen Room
181 Vance Avenue

MILWAUKEE—3/14—1:30 P.M.
Warner Screen Room
212 West Wisconsin Avenue

MINNEAPOLIS—3/14—2 P.M.
20th-Fox Screen Room
1015 Currie Avenue

NEW HAVEN—3/14—2 P.M.
20th-Fox Screen Room
40 Whiting Street

NEW ORLEANS—3/14—1:30 P.M.
20th-Fox Screen Room
200 South Liberty Street

NEW YORK, N.Y.—3/14—2:30 P.M.
M-G-M Screen Room
630 Ninth Avenue

OKLAHOMA CITY—3/14—1 P.M.
20th-Fox Screen Room
10 North Lee Street

OMAHA—3/14—1 P.M.
20th-Fox Screen Room
1502 Davenport Street

PHILADELPHIA—3/14—11 A.M.
M-G-M Screen Room
1233 Summer Street

PITTSBURGH—3/14—2 P.M.
M-G-M Screen Room
1623 Boulevard of Allie

PORTLAND—3/14—2 P.M.
B. F. Shearer Screen Room
1947 N. W. Kearney Street

ST. LOUIS—3/14—1 P.M.
8/Renco Art Theatre
3143 Olive Street

SALT LAKE CITY—3/14—1 P.M.
20th-Fox Screen Room
216 East First Street, South

SAN FRANCISCO—3/14—1:30 P.M.
20th-Fox Screen Room
245 Hyde Street

SEATTLE—3/14—1 P.M.
Jewel Box Preview Theatre
2318 Second Avenue

WASHINGTON—3/14—2 P.M.
RKO Screen Room
932 North Jersey Avenue, N.W.

("The M-G-M Story," Produced by Herman Hoffman • Supervised by Frank Whitbeck)

**YOU'LL
SEE
MORE**

WARNER POWER

IN

RATON

DENNIS MORGAN • PATRICIA NEAL • STEVE COCHRAN IN "RATON PASS"

And

**MORE WARNER
PROMOTION POWER
IN ITS 300-THEATRE
MASS PREMIERE!
STARTING MAR. 6!!**



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"OF MEN AND MUSIC"
A SMASH HIT in its first engagement at the PARK AVENUE THEATRE, N.Y.C.

A MUSICAL TREAT!
—Daily News

BOUND TO DELIGHT!
—Journal-American

COMPLETELY SUCCESSFUL!
—World-Telegram-Sun

SUREFIRE FOR ANY AUDIENCE!
—Daily Mirror

**FINEST THING OF ITS KIND THIS
REVIEWER HAS ENCOUNTERED!**
—Herald Tribune

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OF MEN AND MUSIC

featuring **ARTUR RUBINSTEIN**

JAN PEECE and **NADINE CONNER**


JASCHA HEIFETZ • **DIMITRI MITROPOULOS** conducting

The **PHILHARMONIC-SYMPHONY ORCHESTRA** of N. Y.

Produced by **RUDOLPH POLK** and **BERNARD LUBER**

Directed by **IRVING REIS** • Introduction by **DEEMS TAYLOR**

Screenplays by **Liam O'Brien**, **Harry Kurnitz**, **John Paxton**, and **David Epstein** A World Artists Production

There's No Business Like  Business!

CENTURY-FOX

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 182, No. 8

February 24, 1951



Allied on Arbitration

AFTER a period of indifference or hostility towards arbitration, the board of directors of national Allied has authorized Mr. Abram F. Myers, chairman and general counsel, to confer with distributor representatives and others who have approached the organization concerning arbitration. Allied has made it clear that it has no present inclination to accept an invitation to an industry conference on arbitration, feeling that first of all it wishes to find out whether there are grounds for agreement on the subjects to be arbitrated and on the method or system of arbitration.

Allied's new position on arbitration is a reasonable and constructive one. While it may be regretted that an all-industry conference on arbitration must be deferred for some months, it is possible that even this additional delay will contribute toward a final solution of the problem. Certainly it would be more advisable to delay convening an arbitration conference rather than have it break up in disagreement. As with an international conference, it is probably best to explore first the areas of agreement.

The *Herald's* recent test poll of exhibitors published in the issue of January 27, 1951, has shown that there is substantial "grass roots" interest in arbitration.

It must be recognized that arbitration is not a form of mediation or conciliation. Provided, however, that agreement can be reached on issues to be settled by arbitration, much time and money can be saved. And it is well known that the availability of a speedy, reliable means of settling disputes, is a factor which tends to keep the number of arguments down and encourages amicable settlements rather than recourse to litigations.

"The Miracle" vs. Religion

ONE important aspect of the controversy in New York concerning the Roberto Rossellini film "The Miracle" is that it is a striking example of the advantage of the American industry's system of self-regulation over political control of production in certain countries abroad.

The American Production Code rules out such a film as "The Miracle" by its simple, direct provision: "No film or episode may throw ridicule on any religious faith."

Italian producers had a chance to function under a voluntary system of self-regulation but they passed it by. In 1945 the majority of all the Italian producing and distributing firms accepted a production code but never put the document into effective operation. Had Rossellini or his backers heeded the Italian code the outrage of "The Miracle" would have been avoided.

The Italian code is even more explicit on the handling of religious topics than is the American document: "No film may ridicule any religious faith whatsoever. The rites, ceremonies, precepts and costumes of every religion must be represented with fidelity and respect. . . . The profanation of sacred places or objects, blasphemy, and imprecations or gestures or words which offend the Divinity are prohibited."

In unanimously concluding that the Rossellini film is sacri-

legious and hence not legal for exhibition the New York Board of Regents stated in part:

"... the law recognizes that men and women of all faiths respect the religious beliefs held by others. The mockery or profaning of these beliefs that are sacred to any portion of our citizenship is abhorrent to the laws of this great state. . . . This picture takes the concept so sacred to them set forth in both the Protestant and Catholic versions of the Bible . . . and associates it with drunkenness, seduction, mockery and lewdness."

The *New York Times*, often criticized for leftist and anti-religious tendencies in its book and art columns, has allowed such attitudes to be reflected on the editorial page in an editorial February 17 which asserted that "Sacrilege is inherently a subjective matter." The inevitable result of the absurd position taken by the *Times* would be widespread civil disorder. For if citizens are not obliged, in the words of the Board of Regents, to "respect the religious beliefs held by others," they are free to desecrate and profane what is held sacred by all other groups. That is the exact opposite of the American tradition.

This is indeed a strange era, when the *Times* lines up on the side of Rossellini's picture and against the American industry's Production Code and the Board of Regents' position that films may not ridicule any religious faith.

■ ■ ■

New Format

NOW comes the January issue of *The Journal of the Society of Motion Picture and Television Engineers* in lively new typographical arrangement, an apparent part of a design for expanded activity. The technology of the electronic media is continuously developing and with it both the membership and interests of the Society.

The pages of the new issue are crisply dressed in sharply simple, clear composition and illustration, by line and halftone, and now with two columns to the page. This both increases the page content and the readability. The over-all size of the *Journal* remains the same convenient size, suitable for busy desk, the pocket and convenient reading.

There is a notable range of subject matter from such profundities as "Diffuse and Collimated T-Numbers" to "Effects of Television on Motion Picture Theatres."

Victor H. Allen is listed as editor, Arthur C. Downes as chairman of the board of editors, and Edward S. Seeley, chairman of the Papers Committee.

■ ■ ■

Q Mr. Alex Manta, of the Manta & Rose Circuit in Illinois and Indiana, had this very thoughtful remark for his annual managers' meeting last week in Chicago: "Hollywood can make the finest productions, the distributor can pre-sell them to the public, and the theatre manager can in turn sell the attendance locally, yet all of these efforts can be knocked into a hat by bad housekeeping." With Spring around a nearby corner, this could be a good time to plan for refurbishing. Material restrictions and the \$5,000 limitation on remodeling, make the necessity of efficient upkeep most vital now.

Letters to the Herald

Doleful Forecasts

TO THE EDITOR:

With a great deal of pleasure I read Montague Salmon's letter [LETTERS, Jan. 20] in which he deplored the manner in which theatres and other places of entertainment suffer from the unnecessarily woeful weather forecasts by public officials and radio commentators. I was pleased to see that someone in the film industry had guts enough to call to time the radio commentators. I hope it is followed up and not permitted to die.

One day, while I was relieving at the Teaneck theatre and was home having dinner, I heard the following: "Batten down the storm shutters as tonight the wind will be of cyclonic velocity."

Result: The wind reached 40 miles per hour.

Receipts: \$38.—F. J. LEHNERT, Relief Manager, Teaneck, N. J.

Don't Fool Them

TO THE EDITOR:

We have been getting a few of these documentary films on people's travels in Africa. There are no stars and no acting, but the distributor builds them up as a first-rate jungle picture. This is not true. I have had two of them and fooled the public on the first one and almost on the second. I do not believe I could fool them again.

That old saying, "You can fool some of the public some of the time, but not all of the public all the time," stills holds true. The distributor on these is Eagle Lion Classics.—W. L. WHITE, Palace Theatre, Valdosta, Ga.

Down-to-Earth

TO THE EDITOR:

People like to laugh.

For small towns like my situation we need more good down-to-earth comedies that children and the average American citizen can understand. With all the worry that faces our people today, the theatre should be one place for relaxation where being entertained requires no effort.—MRS. REX R. HEVEL, Empire Theatre, Tekoa, Wash.

Nothing Wrong . . .

TO THE EDITOR:

Good titles and good pictures, with good star values, are the only things lacking in so many pictures today. When you have good pictures and good titles, you do good business.—Capitol Theatre, Madison, Wis.

What They Want

TO THE EDITOR:

I think the industry should pick theatre managers that have been in the business a long time to help select the stories and help direct the pictures, for they live with the people that go to the movies and know what they want as well as their dislikes. Right now some of the junk they put out proves that whoever is behind it does not know what the public wants.

We exhibitors holler about too many gangster pictures that are a detriment to our business. What happens? They make more of them. Other pictures that do not go are costume pictures photographed in foreign countries. When they do make one of these pictures, they spend thousands of dollars advertising it when we know before release that the public doesn't want to see it. What I say is get better directors and better stories and movies will be better than they are now.

Otherwise, come on TV $\frac{1}{2}$ America needs better entertainment.—WILLIAM L. KASSEL, Hub Theatre, Rochelle, Ill.

"Time's" Reviews

TO THE EDITOR:

I was happy to see an expression from another exhibitor [Don Kelsey, Lyric Theatre, Blacksburg, Va. in LETTERS, February 10] who was irked by *Time* Magazine movie reviews. I don't know who they are written for, but they come out practically 100 per cent contrary to the average movie patron's box office reaction.

Time's scolded reviews seem to me a reflection of the magazine's general policy of sneering at anything wholesomely American—the down-to-earth stuff that the great, average man in this country enjoys. Their reviews read as if they were written by some person who would consider red, white and blue an "atrocious" color combination.—E. A. PATCHEN, Minor Theatre, Arcata, Calif.

Wanted, a Premiere

TO THE EDITOR:

I have been trying for two years to get a world premiere here at the Lansing Drive-In theatre. I'm willing to go all out with showmanship to sell it.

Will some distributor honor me with one of their major features?—PEARCE PARK-HURST, Lansing Drive-In Theatre, Lansing, Mich.

Robbed Stars

TO THE EDITOR:

The emphasis on story and theme, plus Hollywood's policy of de-glamorizing their personalities, has robbed the stars of much of their former box office power. Likewise, the featured players like Zasu Pitts, Slim Summerville, Andy Devine, Hugh Herbert, Jimmy Gleason, Herman Bing, Guy Kibbee, etc., have dropped into oblivion.

There was a time when names like the above under the feature title in the ads drew in as many customers as the stars. Great names and unique personalities built this business and it will fall without them.

The mania for "realism" is to this business what the boll weevil is to the cotton growers.—FRANK BOYLE, Saxon Theatre, Fitchburg, Mass.

Entertainment First

TO THE EDITOR:

Pictures, entertainment, relaxing programs—that's what we want.

Leave the propaganda, education, race problems and art pictures in the art houses and make them on a budget designed for them. Save the real dough for where it comes in at the box office. . . . Let's have entertainment.—H. R. MARLIN, Silver Theatre, Greenville, Mich.

Stories Important

TO THE EDITOR:

Last year it was television vs. motion pictures. The future will be color television vs. motion pictures. What has the motion picture industry done to combat these conditions? Answer: Nothing.

We need better story material for movies. An actor or actress may be the best money-maker in one picture and then die in the next.—LOUIS FRANCIOSSE, State Theatre, Jewett City, Conn.

"Too Much Junk"

TO THE EDITOR:

Each company is making too much junk. Why not make fewer features and a few better ones? Too many good stars take sorry parts and are being ruined at the box office.

The time has come where each picture must be entertaining regardless of the star. Find young stars.

We see too many "grandpas" playing young parts.—FRANK FAIN, Fain-Texan Theatres, Livingston, Tex.

MOTION PICTURE HERALD

February 24, 1951

ON THE HORIZON

Developments and trends that shape the motion picture industry's future.

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REPUBLIC reports net profit for the year up to \$760,574 Page 16

TELEVISION'S bark is worse than its bite, exhibitors find Page 17

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ITALIAN industry demands create wide rift with American trade Page 24

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"MIRACLE" banned in New York State by the Board of Regents Page 32

PHONEVISION no threat to film theatres, Rembusch concludes Page 32

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► Whether or not there will be a new arbitration system for the motion picture industry depends on general agreement on two points: 1) subjects to be arbitrated and 2) details of a method which will be fair to all parties and not unduly expensive.

► The Department of Justice, active in the motion picture industry for 15 years, now seems disposed to let it alone for a little while. All indications are that the Department has no investigations under way which might lead to new film anti-trust cases and unless some snag arises in the decree talks now under way with 20th-Fox and Loew's, it is indicated that the Department sees no major problem in the industry in the near future.

► Drive-in theatres are preparing for their best season so far, with the only cloud on the horizon a faint one—shortage of gasoline in some sections. Drive-ins, as a group, are almost certain to enjoy better runs—and pay higher rentals—in the 1951 season than ever before.

► Military demands for film will increase substantially above the present estimates, industry officials fear. They refuse to get optimistic about the raw stock outlook despite DuPont's decision to rescind its 25 percent production cutback.

► A sharp cut-back in the flow of new television receivers is expected later in the year as the Government clamps down on the use of essential materials. This, along with the uncertainty over the development of color television, is certain to handicap the spread of television for a considerable period of time.

► It'll be at least July 1 and perhaps later before a new tax law gets on the books. The House Ways and Means Committee has testimony scheduled at least through March 15.

and with the Easter vacation coming along soon after, probably won't have a bill to the Senate before mid-May. Then the Senate committee will have to start long hearings and executive sessions, followed by floor debate and House-Senate conferences.

► How to use press books most effectively, both from the distributors' and exhibitors' point of view, is certain to come up for further consideration following unprecedented action of Eagle Lion Classics in publishing its press book on "Volcano" in the February 20 issue of *Motion Picture Daily*.

► Should Phonevision or Skiatron ever get going on a commercial basis, Treasury officials will probably be very sympathetic to the view advanced by Allied States Association that these two systems should bear a tax burden comparable to the admission tax levied on the motion picture industry.

► The general pickup in film theatre business during January from the lows of December has made a number of exhibitors quietly optimistic. There is nothing yet to shout about as far as attendance is concerned but fine crowds are turning out for some attractions.

► Look for exhibitors to become increasingly vocal in opposition to the practice of releasing at about the same time a number of films on the same subject or films with similar titles.

► So far, only a few of the American companies have availed themselves of the bonus provisions of the Anglo-American remittance agreement, but this state of affairs isn't likely to continue. Expect a series of announcements regarding American production activity in Britain during March and April. The latest to announce plans for film making in England is Walt Disney with his "Robin Hood."

► While promised a voice in any final conference curtailing the use of raw stock, exhibitors are viewing with some alarm efforts to restrict the number of prints in circulation on principal attractions.

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This week in pictures



THE BIGGEST CONTRACT, in his 20 years of producing and narrating Pete Smith Specialties for MGM. Pete Smith signs the "contract" amidst old friends, reading from left to right: E. J. Mannix, Louis B. Mayer, Dore Schary, and Fred Quimby. This is the sort of gag shot Pete used to arrange for said friends when, a long time ago, he was MGM publicity chief.

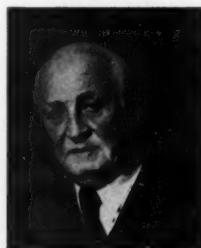


INVESTITURE, in Glasgow, of Sir Alexander King, right, British exhibitor leader, as Chevalier of the French Legion of Honor. The French consul-general in the Scottish city embraces Sir Alexander.



GREETINGS at the rail station, by the Baltimore Variety board and committee members, to their guest speaker last week, Max E. Youngstein. In left to right order are Lauritz Garman, president of the Motion Picture Theatre Owners of Maryland; William Allen, Morris Oletsky, Joseph Samartano, Mr. Youngstein, Aaron Seidler, and Henry Hornstein of the local organization.

ROBERT FLAHERTY, right, will direct the first Lowell Thomas-Michael Todd production in the Cinerama third dimensional process. Four stories are currently being considered. Work will begin shortly, the producers say.



PREMIERE, right, at the Orpheum Theatre, San Francisco, of Edward Small's Columbia release, "Valentino." Star Anthony Dexter enters the lobby, surrounded by women.





SNAPPED at a recent social evening are Mr. and Mrs. Bayard M. Grant. Mr. Grant has been elevated to vice-presidency of the Durwood circuit, Kansas, and will supervise purchasing, real estate, and concessions.



By the Herald



By the Herald

"TO TED GAMBLE, in appreciation of his devoted service to the cause of Brotherhood." So read the plaque presented Tuesday in New York, to the president of Monarch Theatres, and chairman last year of the National Conference of Christians and Jews amusements division. Above, at the NCCJ executive committee luncheon, division chairman J. Robert Rubin introduces the speakers. On his left, Basil O'Connor; on his right, Charles Reagan, Mr. Gamble, Max E. Youngstein, Gael Sullivan.



By the Herald

JACK H. SKIRBALL, whose "Payment on Demand," an RKO Radio Pictures release, was opened at the Radio City Music Hall last week, sketched for trade reporters in New York some of the problems in its production, and plans for the making of "Appointment in Samara."

EQUAL BILLING is given television, at the Guild Newsreel, in New York City, home of television activities.

GUEST OF HONOR, right. The scene is at the welcome dinner and cocktail party tendered by the Milwaukee Variety Club for Marc Wolf, international chief barker, and Colonel William McCraw, international executive director. With Mr. Wolf, center, are Gene Kilberg, left, and Karl Kelley.





LOUIS JOURDAN, as a French visitor to the south Pacific, takes his cues from native Jeff Chandler, left, in the Technicolor "Bird of Paradise," spectacular Polynesian epic headed for theatres in March. Beautiful Debra Paget also stars.



"EXTRA BOX OFFICE TAKE!" has been predicted for "Lucky Nick Cain," Kaydor Production's "fast adventure" thriller set for release next month by 20th Century-Fox. Above, Coleen Gray, Enzo Staiola and George Raft on location in Italy for the film.

NOBODY BUT NOBODY offers finer entertainment than "I Can Get It for you Wholesale." Right, Susan Hayward, George Sanders and director Michael Gordon relax during the making of the film topper based on the famed Jerome Weidman novel. Dan Dailey co-stars.



DISTAFF STARS of "Follow the Sun," June Havoc and Anne Baxter, pose with director Sidney Lanfield on location, at the right, for the Ben Hogan picture. Their leading men in the production are Dennis O'Keefe and Glenn Ford.

(Advertisement)

ALLIED RATIFIES COMPO, LEANS TO ARBITRATION

Rembusch Is Reelected at Board Meeting; Unit to Protest High Rentals

by J. A. OTTEN

WASHINGTON: Directors of Allied States Association usually emerge from one of their quarterly board meetings with a worn, weary look. They've crowded into two days, work for six or seven. Last week, as the directors came out of the District Room of the swank Statler Hotel here, they had their usually harried, exhausted expressions.

Within 48 hours they had:

Ratified the new executive committee setup for the Council of Motion Picture Organizations and had chosen Allied's eight representatives on the Compo committee;

Shown interest in participating in an industry arbitration system, the first time in Allied's history that the organization has even considered such a step;

Reelected Truman T. Rembusch for a second one-year term as Allied president and chosen other officers and committees;

Heard "reassuring" reports on the Phonevision and Skiatron pay-as-you-see television experiments;

Appointed a special committee to complain to the distributors about higher film rentals;

Suggested that COMPO take steps to make sure the distributors did not take advantage of the current raw stock shortage to cut down the number of prints available for each picture;

Decided to hold the October, 1951, convention in New York City under the auspices of Allied Theatres of New Jersey;

Urged producers to make as many films as possible in color so that when color television comes into general use, theatres will be able to combat it with a color appeal of their own.

The arbitration stand taken by Allied came as a considerable surprise, because right up to the day the board meeting started, Abram F. Myers, general counsel, had insisted the matter hadn't even been suggested for the agenda. It was added to the agenda on the first day of the two-day session, and disposed of on the second day.

The board decided Mr. Myers reported, that it would not "as at present advised, enter into any general conference on the subject of arbitration." He said the board had felt the subject was too important for a de-



TRUMAN T. REMBUSCH

cision "under the spell of oratory and on the spur of the moment."

But, he continued—and it turned out to be a mighty big "but"—the board had authorized him to confer with the distributors and their counsel, "and especially with those people who had approached Allied," on two major aspects of arbitration. These were: first, "what subjects the distributors consider suitable for arbitration, and second, what methods they propose for arbitrating these differences." Mr. Myers was told to report back to the May board meeting in Kansas City.

Although Mr. Myers and other Allied officials stressed the "purely exploratory nature of the talks and the fact that the inquiries in no way bound Allied to go through with any arbitration system, one top official said he

thought it was highly significant that "for the first time in its history Allied has shown interest in the subject."

Although the Maryland delegation fought the New Jersey delegation for the 1951 convention, there were no contests for any of the elected offices, Mr. Myers reported. Reelected along with Mr. Rembusch were Charles Niles, treasurer; Irving Dollinger, secretary, and Stanley D. Kane, recording secretary.

Cole Again Heads Caravan Committee

Colonel H. A. Cole was again named chairman of the Caravan Committee, composed of Mr. Niles, Mr. Rembusch and Leo Jones.

Allied's eight spokesmen on the COMPO executive committee will be Mr. Rembusch, Abe Berenson, Benjamin Berger, Ray Branch, Col. Cole, Jack Kirsch, Wilbur Snaper and Nathan Yamins.

Mr. Myers would not make public details of Mr. Kirsch's report on the Chicago Phonevision experiment or of Mr. Snaper's report on Skiatron's tests in New York. However, he declared that after hearing the reports the board members were "reassured" and convinced that "subscriber television is not the formidable threat we once feared it was." He said "apprehension is abating very fast."

The need for the new film rental committee grows out of increased rentals asked by the distributors at a time of falling box office receipts, according to Mr. Myers. He said the board felt that "the recession should be a common disaster and no part of the industry should profit while another part suffers."

Complaints against 20th Century-Fox will be directed against the company's general rental policy, Mr. Myers said. Discussions with other companies will center on price policies for particular pictures. The rental committee consists of Mr. Berger, Mr. Yamins and Mr. Snaper.

Fear Print Shortage in Raw Stock Situation

On the subject of print shortage, Mr. Myers said the board members felt there were still too few prints available and were apprehensive that the distributors would use the raw stock shortage "as they did in World War II" as an excuse for further cutting back on the number of prints in circulation.

He said Allied's delegates to COMPO will inquire whether COMPO can and will take steps to protect the interests of the exhibitor in the current raw stock shortage. If COMPO can't or won't act, he concluded, Allied will go directly to NPA.


Another Allied committee, headed by William C. Allen, was empowered to take up complaints of Allied members with National Screen Service.

URGE CARE ON USING CONTROVERSIAL FILMS

The board of directors of Allied States Association has cautioned exhibitors to be careful about showing or sponsoring controversial films.

The board's warning grew out of a discussion of the action of P. J. Wood, of Allied of Ohio, in bitterly protesting the Government's request that exhibitors show the 20th Century-Fox short, "Why Korea?"

Abram F. Myers, general counsel, said the consensus of the board was that while theatre owners should not go too far in opposing films of a possibly controversial nature neither should they play them just because some Government agency or industry group asks it.



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RADIO CITY MUSIC HALL ATTRACTION!



Terry Ramsaye Says

• • • • •

IT IS PLEASANT that along with the first promises of spring in the air here comes Mr. James Gerard, wearing his years gaily with an autobiography, "My First Eighty-Three Years in America." He brings interesting recollection of his incidental contribution to the motion picture industry. He became important in the complex pattern of the rise of Warner Brothers, through the late Mark M. Dintenfuss, pioneer and independent who brought to the screen the former ambassador's book, "My Four Years in Germany," of the World War I period.

Mr. Gerard in those days was pleased to call Mark "Mr. Inkstand," as a translation of his name.

The book is a success story. Its author was born to wealth and position and was a circumspect playboy in Society then so well nourished by the advancing triumphs of financial capitalism's best days. He got tucked away in Berlin, mainly, it is said, to avoid having to send him to more important London or Paris. Then the world blew up in Woodrow Wilson's face and genial Jimmy Gerard turned in a handsome job in the toughest spot. He continues to dislike Morgan-the-Elder, cares for Hearst and MacArthur and scorns the New Deal, but the while remembering the charms of Franklin D. Roosevelt. He was often an unpublished White House guest, in crucial days for the nation.

I ventured to ask Mr. Gerard then: "Are we going to war? I hear we are headed that way fast."

The ex-Ambassador surveyed the great panorama of Manhattan under the office window before he spoke, reluctantly, "I have never known a more war-minded man," he answered, "and I have known some, including the Kaiser."

He has not yet forgiven FDR quite for not making him ambassador to Italy. Also, once he was a cautious candidate for the presidency of the New York Stock Exchange. It was impossible to discover why. Probably he didn't know himself. Eighty-three years of wealthy and unbroken success! It can happen, but not very often.

C'EST LA GUERRE—One of the most devastating early effects of our new war is a disturbance of the pictorial public relations of Eric Johnston. He came to flower on the landscape of American industry with, and brought to his post with this industry's trade association, the decor

of a handsome man-of-distinction face illuminated with a genuine and indestructible chamber-of-commerce smile. Now, drafted into service as Economic Stabilization Administrator, he is exposed to the uncensored, undirected, unselected recordings of the hit-and-run news photographers, racing from assignment to assignment. Someway they miss the smile and the news pages are showing us an Eric thin-lipped and grimly contemplating a world once again in crisis.

AND WHAT OF IT?—Chancellor Robert Hutchins of the University of Chicago is quoted: "Under the impact of television, I can contemplate a time in America when people can neither read nor write, and will be no better than the lower forms of plant life." Apparently he has never been in real touch because we've always had lots of that kind of people and always will have. They were not driven down to that level; they are evolving and on their way up, slowly. It sometimes discouragingly seems that no progress is being made, but after all we've keeping books for only about 6,000 years. This is no time for impatience. Further reading and writing do not constitute the essence of civilization. Far too many persons try to write, and too many more think they can read. If television can drain off their attentions it will be a distinct social gain. Dr. Hutchins was born very young and tends to stay that way.

JUSTICE ROBERT JACKSON of the Supreme Court, who had Department of Justice experience, as guest of honor at a bar association dinner at the Harvard Club in New York, remarked that anti-trust cases had been picked for prosecution on a political basis.

"They had to be picked on some basis—we might as well be candid about it."

We made remarks about that in the pages of this journal when the process started, so long ago. There stood lofty Justice impersonally holding her scales in her righteousness, blindfolded. But it seems, despite all her dignity, the classic Dame was peeking and picking for the New Deal.

Maybe indeed, we "might as well be candid," but that can be corrosively invasive of the common man's respect for the law and the highest court in the land. This mid-century could do with a sharper sense of propriety.

Republic Net For Year Up To \$760,574

Republic Pictures and its subsidiaries last week reported net profit of \$760,574 after taxes for the fiscal year ended October 28, 1950. This compared with a \$486,578 net for the prior year. Gross revenue rose almost \$2,000,000, to \$30,310,748 for the 1950 fiscal year.

In his report to the stockholders, Herbert J. Yates, president, said bank loans had been reduced by \$1,077,458 from the \$3,086,100 level reported as of October 28, 1949.

The consolidated profit and loss statement puts amortization of films production costs at \$9,090,882 and selling and administrative and general expenses, including advertising and publicity expenses, at \$6,550,005. The loss on foreign exchange and devaluation of foreign currencies is put at \$235,784 and total cost of sales and operating expenses amount to \$28,631,477.

Discussing the foreign situation, Mr. Yates said "currency devaluation, taxes, regulations and restrictions which limit, control and discriminate against American motion pictures still continue. The current assets of your corporation's subsidiaries in foreign countries increased from the equivalent of \$1,418,812 on October 29, 1949, to the equivalent of \$1,697,477 on October 28, 1950 based upon official rates of exchange prevailing."

Discussing the television outlook, Mr. Yates said he believed restrictions on the use of films on television, forced by the American Federation of Musicians, "will be removed in the not too distant future and we will then be in a position to capitalize on our inventory of released pictures which we believe are particularly suitable for television."

"Raton Pass" to Have Big New Mexico Premiere

Two New Mexico cities March 6 and 7 will be the sites of typical Hollywood world premieres of Warners' feature, "Raton Pass." The picture will first go into the Kimo theatre, Albuquerque, with the presence of stars Dennis Morgan, Patricia Neal and Steve Cochran, and the following night to the El Raton theatre, Raton. There will be the usual array of civil events, press conferences, radio programs, interviews, and visitations to special historic places.

Newspaper Advertisements Promote Motion Pictures

The February 13 issue of the *Newark Star-Ledger* in Newark, N. J., displayed a two-column advertisement running the length of the page as a promotion to spur attendance at motion pictures. The advertisement proclaims the good entertainment value of pictures, and shows stills of fine pictures currently being shown.

TV'S BARK WORSE THAN BITE, EXHIBITORS FIND

Additional Areas Report Better Business Despite New Medium Inroads

Television is not the dread and fatal competitor to the motion picture box office it has been thought to be, in the opinion of representative exhibitors across the country.

Theatre men were quoted in last week's issue as saying that economic conditions and their cumulative effect on the box office rated more concern than the inconsistent entertainment quality of home TV and the number of patrons it kept from attending.

In some areas, and particularly where there is a heavy concentration of sets, exhibition maintains that it has been hard hit by the impact of television and that business is off anywhere up to 25 per cent from peak years as a result.

In general, the consensus of opinion is that good, solid box office product can overcome any of the temporary hurdles posed by television and that the quality of the Hollywood pictures lately released has gone a long way to balance TV competition.

Following are more reports on television from HERALD correspondents in the field:

CHICAGO

Theatre men here definitely feel that television has hurt business although they do not blame it alone for their box office woes. They say a variety of factors are responsible for the fact that some 50 theatres in this area have closed here during the past year; that quite a few houses are switching from matinee to evening performances only; that the industry is resorting to "dish nights" and "family nights" to drag in audiences, and that there are so many "closed for repair" signs around.

The exhibitors put the blame on the high cost of living, credit buying, the cost of baby-sitting and parking, the unbelievably bad weather, and TV.

How much effect television has had on the business no one knows for sure since there is no way of measuring what might have been. But television very definitely has had a bad effect and everyone here is worried about it, even though there are those like Tom Valos of the Valos circuit who feels that television is a threat now, but like radio will soon find its place as a source of amusement advertising and will no longer rival the movie theatre.

Television here is just as big a threat as it was a year ago, or six months ago, for that matter. The number of TV sets in the area is increasing so fast, it's hard to keep

COAST TO COAST STORY

Those television antennae sprouting from every roof that were giving exhibitors grey hairs last year are proving to be not such a headache after all. Theatre owners in areas where the new competitor has been established for some time as well as those who regard themselves as new victims of the dragon, are finding that while it is a factor to be reckoned with, it is by no means sudden death. That has been the burden of reports gathered by the *Herald* from all sections of the country.

The *Herald's* series of studies on key cities, begun last week, covered Boston, Los Angeles, Milwaukee, Nashville, Pittsburgh, Richmond and San Antonio.

This week the same theme is borne out by reports from Chicago, Cleveland, Columbus, Memphis and San Francisco.

Next week reports will be printed from Baltimore, Buffalo, Detroit, Hartford, Indianapolis, Kansas City, New Orleans, Oklahoma City, Omaha and Providence.

track. There are now—at last count—830,000 sets in the Chicago area, and by the time this book goes to press, the figure is probably already higher.

Surveys made by local advertising agencies and schools show that some 90 per cent of the TV sets in the area are in service five or six nights of the week for about five or six hours per night. These surveys also show, however, that the longer a family has a TV set, the fussier they become about television programs and the more inclined they are to turn the set off or seek entertainment elsewhere.

Theatre men here have an answer to the TV threat—lots and lots of good pictures. Economic conditions, weather, television and other factors may have an effect on attendance, they say, but good, intelligent pictures, correctly and honestly sold, will overcome all obstacles.

Oscar Brotman, owner of the Avaloe theatre and official of Allied Theatres of Illinois, voiced the opinion of many exhibitors when criticizing the advertising campaign of many companies which go overboard in praising their product. "I don't mean we should abolish showmanship," he said. "There will always be a place for it. All I mean is that people have grown up and cannot be kidded. We must abolish the thought of 'bigger and better' . . . terrific . . . sensational. We must abandon the old idea of building them up because the letdown is inevitable."

If TV does not improve from its present standards, theatre men, say, it will offer less and less competition to Hollywood. If it does improve, however, motion pictures are in for some very dark days.

SAN FRANCISCO

Theatre men in northern California are not inclined to take television too seriously

or to regard it as a vivid factor in box office revenue. A check with industry leaders covering first run houses, neighborhoods, subsequent runs, drive-ins and houses off the beaten path reveals box office has not been hampered to any extent by this form of entertainment.

Abe Blumenfeld of Blumenfeld Theatres, San Francisco, considers television "highly competitive when there are major events of national importance that can be live-broadcast." However, Mr. Blumenfeld, whose circuit includes first run and suburban houses as well as drive-ins, is of the opinion that "undoubtedly the progress to be made by the motion picture industry, such as adaptation of television as an adjunct, will be solved and television will become a part of the future of motion picture presentation schedules."

He believes the impact of television decreases after the first novelty of ownership has worn off, but nevertheless his plan is to continue with "better public relations work and more exploitation" throughout his theatres.

Speaking for Redwood Theatres (first run and drive-in) James Chapman, chief booker-buyer, reported no interference from television and said "if television programs do not improve greatly there will continue to be no drop in box office because of television." Dubbing television "radio with astigmatism," Mr. Chapman said he considered it a social bore. "Fortunately, the new owner soon tires of the type of programs televised and not too long after his purchase his guests the break of not having to sit through an evening of television," he observed.

An interview with Leland C. Dibble, co-owner and operator of the Embassy theatre in San Francisco (subsequent run) revealed he does not look on television as a threat at this time, but added "there is no direct

(Continued on page 20)



POWE

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Screenplay by WILLIAM BOWERS • From a Story by JEROME CADY



BROTHERHOOD WEEK — Feb. 18-25
Believe It! Live It! Support It!

TV'S BARK

(Continued from page 17)

method of evaluating television or what impact it may have had during the past eight months on the box office.

"Television may have interfered with theatre grosses slightly in this part of the country, but until programs are much better and the number of sets greatly increased, there will be no appreciable effect on admissions here." He too thought the novelty of set ownership wears off fast and that originally enthusiastic viewers soon begin to schedule viewing hours for themselves and their families. His theatre is guarding against television inroads by "trying to do a better job of selling pictures and letting the public know what the theatre has to offer."

Graham Kislinsky, district manager for North Coast Theatre Corporation, is firm in his belief that "television is no competition to a good box office attraction." He cited the upsurge in theatre business in San Francisco despite reports of increased TV set sales. He said that there had been "no noticeable effect of television on admissions up to this time," but added that the proximity of army camps might be a factor in maintaining the box office.

Irving Levin, divisional director of San Francisco Theatres, Inc., which operates subsequent runs in the neighborhoods, injected a new note with the statement that television was "a more important factor six months ago than it is today." In his opinion television is seeking its own level. "It will always be competition," he observed, "but what's wrong with that? Competition is good for us."

Earl Long, manager of the first run Paramount theatre, feels television "hasn't been too much of a factor" at his theatre. He too said the novelty of set ownership wore off fast and that there is "nothing to worry about." He uses television to spark his campaigns.

Boyd Sparrow, manager of Loew's Warfield, a first run, reported he had noticed no loss at the box office on account of television. Optimistically, he predicted that television and the motion picture would "work together with the result that we'll have new stars on our screens."

Frank Woods, executive with Affiliated Theatres commented: "We have not felt the impact too much in San Francisco, but only because there aren't enough television sets as yet." He warned that the impact is coming and said he was looking to Hollywood for better films to meet the threat.

COLUMBUS, O.

Ohio theatres are feeling the pinch of television. Said P. J. Wood, secretary of the Independent Theatre Owners of Ohio: "I am convinced that television constitutes the greatest single cause of declining grosses. I don't think that the novelty wears off. Interest is greater on the part of the much

TV NO SERIOUS THREAT, SAYS COLONEL COLE

"I am not one of the alarmists when it comes to television as a serious threat in the foreseeable future," says Col. H. A. Cole, Texas Allied leader. Pointing out that there has been a 15 per cent slump in the box office in Texas, Col. Cole doesn't believe that the entire burden of the blame rests on television. "Towns entirely outside the range of television stations are affected practically the same as those here and close to Dallas where we have four stations," he says. "Dallas is undoubtedly somewhat affected but I do not believe that it is of major significance. Down in this area, where practically all programs are on film, I can't for the life of me see where it can have any permanent effect when the novelty wears off."

greater number of persons who own TV sets now than two years ago when the first Columbus station started telecasts.

"I don't foresee a lessening of this competition unless government manufacturing restrictions may cut the number of TV sets made. I recommend that theatre organizations get together and run a series of constructive ads boosting the film business, like the series prepared by the Interstate Theatres of Texas."

Mrs. Ethel Miles of the Miles circuit—indoor and drive-in theatres—said: "Television has had an effect on theatre business, but TV itself is not the chief reason that people stop seeing movies. Patrons today are selective. They have just so much money that must stretch for all necessities and luxuries, hence they're shopping for the best entertainment as never before."

"When we have good, strong pictures that they want to see, our business is up. TV and movies will be even more competitive in the future with improved programs and technical advances."

C. W. Claggett, of the Palace in Lancaster, Ohio, commented: "In our town, located 30 miles southeast of Columbus, we get the full impact of the three TV stations in the state capital. I think it is time for theatres to start fighting TV instead of just sitting still and taking the loss without trying to do anything about it."

Television was seen as a special competitor of neighborhood theatres by J. Real Neth of Neth Neighborhood Theatres, who said he could not see a lessening of television competition as the number of TV sets continued to mount. Three of the Neth theatres were remodeled recently to make them more attractive.

MEMPHIS

Opinion is divided here on the exact extent of the harm television is doing to the box office. Some exhibitors believe the im-

pact of TV is wearing off in Memphis' third television year. Business-wise, 1950 was worse than 1949, but this is blamed on a variety of circumstances and not only TV alone. As first run attendance dropped, business at the neighborhoods did not revive, and the latter blamed television. The drop outside Memphis has not been anywhere as sharp as in the city and this is seen as a gauge of television effectiveness.

CLEVELAND

Television impact on theatre grosses is in direct relation to the quality of pictures shown on the theatre screen, a survey of theatre owners in the Greater Cleveland area reveals.

First run theatre operators who are currently playing the big box office attractions like "Kim" and "Born Yesterday," report that many patrons lost to TV during the past six months are retracing their steps to the theatre. Nat Wolf, Warner Ohio zone manager, is one of those who thinks television novelty is beginning to wear off and that people are getting tired of staying at home.

"Although there are over 300,000 TV sets installed in and around Cleveland—one to every third family—I am nevertheless optimistic and it is my opinion that our business, which started upgrade after the holidays, will continue to improve. It is also encouraging to hear that department and appliance stores sold only about half the number of sets for the holidays they expected to sell. The best method of getting people to the theatres is to offer them better pictures and better service."

Abe Kramer, official of the Associated circuit which owns and operates subsequent run houses in Cleveland, Toledo and other nearby cities, agreed that the impact of TV lessens as the time of ownership increases. "If theatres can provide better entertainment than TV, then we'll get the public back into the theatres," he said.

Mayer Fine, president of the circuit, agreed that people are becoming tired of the TV diet and are slowly returning to the theatres. Nat Schultz, who owns theatres in both large and small towns, said television was making itself felt more in the big cities rather than the smaller ones. He blamed bad weather as much as TV for poor attendance.

No lessening of television competition during the last six months was reported by M. B. Horwitz, head of the Washington circuit. "Television will always be a major competition because it offers free entertainment," he said. Ernest Schwartz, president of the Cleveland Motion Picture Exhibitors Association, said he believed theatre business would be back to normal by autumn.

Leonard Mishkind, of the Orr theatre, Orrville, in which he is a partner, believed the public was becoming much more selective in theatre attendance than formerly, due to television.

Phone Query Finds What Patrons Like

When an exhibitor finds that his other business interests are doing fine but his theatres are lagging



Joseph Denniston

behind, he can't be blamed for trying to find out what's wrong and what he can do to correct the condition.

That's exactly the way Joseph Denniston of the Monroe and Family theatres in Monroe, Mich., figured. He had discussed the pros and cons of theatre business with both the informed and the uninformed and finally came to the conclusion that the only way to get to the root of the evil was to establish contact with the public itself, the very people who hadn't been coming to his theatres as frequently.

Determined to conduct his own survey, Mr. Denniston hired a pleasant-voiced girl and set her to work on a telephone. She called numbers which she had drawn from a bowl. The poll started January 3 and to date the girl has made more than 1,000 calls. To Mr. Denniston, they established some interesting facts about the audience and its attitudes.

Statistically, one out of seven answered correctly when questioned about current or coming attractions at the two theatres: 57 per cent of those queried said they had television sets; 44½ per cent of the television owners declared that they did not attend the theatres at all or at least went less often than formerly while 55 per cent said they attended as much as ever. Only 18—or three per cent—said they had gotten tired of TV and rarely turned it on any more, and 75 per cent said they watched the ads daily in the newspapers and went to the movies if the picture appealed to them.

Public Acclaims Theatres

Since the girl conducting the survey engaged in general conversation in addition to eliciting specific information, she also found that most of those contacted expressed themselves well pleased with the theatres which were clean and comfortable; many expressed personal gratitude to Mr. Denniston for bringing good pictures to the town, and a large number voiced the need for Saturday afternoon children's shows.

The survey further brought out that a large part of the public resented the coupling of Westerns with "crime" pictures and that there was widespread misinterpretation of titles. Mr. Denniston says that on the basis of the survey he is urging production of good, wholesome pictures.

People in The News

DARRYL F. ZANUCK, 20th Century-Fox vice-president in charge of production, arrived in New York last Saturday and left the following day for Europe, where he will supervise the final editing of "Decision Before Dawn" being made in Germany by producer-director ANATOLE LITVAK.

FRANCIS BATEMAN, recently-appointed western sales manager of Republic, was given a "welcome back" luncheon by Mrs. J. J. PARKER and JACK MATLACK of the J. J. Parker Theatres, in Portland.

GEORGE BURGER, treasurer of the Butterfield circuit for 27 years, has retired, it was announced by OLIVER BROOKS, publicity and advertising director of the Butterfield Theatres of Michigan. A luncheon was given to Mr. Burger at the Detroit Yacht Club.

DONALD F. HIGGINS has been appointed chairman of the editorial board of the March of Time, it has been announced by RICHARD DE ROCHEMONT, producer. Mr. Higgins succeeds FRED FELDKAMP, who moves to the new television department as script supervisor.

JOHN FARROW, Paramount director and commander in the Royal Canadian Naval Reserve, was last week invested with the insignia of the Commander of the Order of St. John of Jerusalem. The investiture took place at the home of ROBERT H. HADOW, consul general of Great Britain in Los Angeles.

JOCK LAWRENCE, World War II aide to GEN DWIGHT D. EISENHOWER, will rejoin the general's staff in Paris with the rank of colonel.

L. E. Franconi-Nief, Early Newsreel Editor, Dies

Leon E. Franconi-Nief, 83, film veteran and one of the first newsreel editors, died at his home at White Plains, N. Y., February 20. Born in San Francisco, Mr. Franconi-Nief distributed pictures of the San Francisco earthquake and soon after joined Pathe Freres in Los Angeles. There, inspired by a film of the inauguration of President Taft, he inaugurated a policy of distributing newsreels periodically. He also engaged a professional stunt man to liven his news presentations. Mr. Franconi-Nief left Pathe in 1933 and joined Castle Films until his retirement in 1937. He leaves his wife, Mrs. Louise Perrot Franconi-Nief, a son, Paul, and three daughters.

Availability of Pictures Protested by Gulf States

Alleged failure of some distributors to supply pictures to subsequent run and neighborhood houses on the exact day they are supposed to become available has been pro-

tested by the board of directors of the Allied Theatre Owners of the Gulf States. A letter sent to the MGM exchange in New Orleans says, "At this time, there exists a great deal of dissatisfaction among the exhibitors in this territory over the haphazard methods employed by the film companies in the present policy of designating break dates for this type of house." Chief complaint is that if a film is on a 28, or 35-day availability, and if the downtown engagement ends on a Tuesday or Wednesday, the film is not supplied until the weekend.

ROBERT SMELTZER, district manager of Warner Bros., in Washington, was honored last week by industry colleagues at a dinner marking his 35th year in the film business. SIDNEY LUST was chairman and A. JULIAN BRYLAWSKI toastmaster.

FRANK C. WALKER, head of Comerford Theatres, and GEORGE J. SCHAEFER have been named treasurer and executive assistant treasurer, respectively, of the Special Gifts Committee of the Cardinal's Committee of the Laity for the Catholic Charities campaign in 1951.

ARTHUR M. BRILANT has been appointed head of a new RKO Pictures department that plans to increase activity in the commercial tieup field. Mr. Brilant, until now was in charge of RKO Sunday newspaper features, will also direct trade paper publicity.

GORDON KAY, associate producer at Republic, has been promoted to secretary-treasurer and executive assistant to JACK E. BAKER, production vice-president. HOWARD McDONNELL, business manager, has been appointed representative to the Association of Motion Picture Producers. The changes followed the resignation of ROBERT V. NEWMAN, vice-president, to join Samuel Goldwyn Productions.

LEONARD H. GOLDENSON, president of United Paramount Theatres, has been appointed chairman of the Motion Picture Exhibitors Committee for the Joint Defense Appeal's Amusement Division. The \$6,000,000 campaign is sponsored by the American Jewish Committee and the Anti-Defamation League of the B'nai B'rith.

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Bonafield, Travers Named Executives of RKO-Pathé

The board of directors of RKO-Pathé, Inc., has named Jay Bonafield executive vice-president and Douglas Travers vice-president in charge of production, it was announced last week by Ned E. Depinet, president of RKO Pictures Corporation. Harry J. Michelson continues as president of the subsidiary organization, which produces theatrical short subjects and commercial, industrial and television films.

What has The Bronx got
that Brooklyn

M



"MOLLY"
Starring
GERTRUDE BERG
as *Molly Goldberg*

with PHILIP LOEB • ELI MINTZ
EDUARD FRANZ • BARBARA RUSH • PETER HANSON
Produced by MEL EPSTEIN • Directed by WALTER HART
Screenplay by Gertrude Berg and N. Richard Nash • Based on the
CBS radio and television programs as created by Gertrude Berg

hasn't got?

—in one word:

OLLY

and when Molly pulls the strings, it's 90 minutes of laughter and romance that's

"A CINCH TO MOP UP!" —Variety

"A SURE-FIRE ATTRACTION!" —Boxoffice

"AN UNQUALIFIED SUCCESS!" —Showmen's T. R.

"CAPTIVATING AUDIENCE MATERIAL!" —M. P. Herald

"EXCEPTIONALLY GOOD!" —Harrison's Reports

"HIGH-RATING COMEDY FOR STRONG BUSINESS!" —The Exhibitor



"Molly" Gets The Medal

from Parents Magazine as The Best Picture of The Month...



"MOLLY" IS THE MOST TERRIFIC MOVIE YOU EVER SAW!"



says Jerry Lewis in the

FREE TEASER TRAILER

featuring Martin & Lewis. Available soon at your Paramount Exchange.

What's Paramount Got
That No Other
Company Can Match?

**SAMSON AND
DELILAH**

**Martin & Lewis
AT WAR WITH
THE ARMY**

BRANDED

**Bing Crosby
MR. MUSIC**

**SEPTEMBER
AFFAIR**

**THE GREAT
MISSOURI RAID**

**THE REDHEAD
AND THE COWBOY**

U.A. IS READY FOR BUSINESS

Demands of Italy Cause Wide Rift

Krim, President, Calls for Action; Sears Relieved of Post at Own Request

"You have all been through a trying period of uncertainty. Happily for all of us this uncertainty is over. However, a very formidable task remains. We will start immediately to create a strong, steady flow of important new product which is the lifeblood of our company."

With these confident words, wired as part of a day letter to United Artists branch, district and division managers, Arthur B. Krim took over UA management this week.

Holds Home Office Talks

The same communication disclosed that Gradwell L. Sears had asked to be relieved of his job as UA general sales manager, but that he would remain with the company "in an executive capacity" at least until the end of the year, when his contract will expire.

As control of UA passed officially into the hands of Mr. Krim, who now has become UA president; Robert Benjamin and Matthew Fox, the three conducted a meeting of home office department heads, including C. J. (Pat) Scollard, Al Tamarin and Al Lowe.

Last weekend Paul V. McNutt and Frank L. McNamee announced their resignations as board chairman and president of UA, respectively. Mr. McNutt and Loyd Wright, attorney for Charles Chaplin, simultaneously let it be known that the contract for the transfer of management control of UA to Mr. Krim and his associates had been delivered out of escrow.

Working capital and funds for new production are provided by Walter E. Heller & Company of Chicago. Milton Gordon, vice-president of the Heller organization, conducted the negotiations. He will be financial adviser to the new management.

It became known last week that Max Kravetz, secretary of the new company, does not plan to relinquish his option on 8,000 shares of UA stock which he still holds. There are 12,000 shares of UA stock in addition to the shares held by Mr. Kravetz to be involved in the option, which he can exercise any time up to June, 1952.

No Post for Benjamin

It is understood Mr. Benjamin will not have any official position with UA, either as an officer or as a director or voting trustee. His services to the company will be strictly advisory.

Mr. Krim this week was to have started talks with William J. Heineman with a view to the latter taking over as head of distribution for UA. Mr. Heineman, whose contract as Eagle Lion Classics vice-president in charge of distribution, has not been renewed,

leaves that company March 2. It is expected that he will be replaced by Bernard Kranze, assistant general sales manager.

Mr. Krim's telegram to the field force said Mr. Sears had asked that a new sales head be appointed. "I am pleased to announce that Grad will remain with us in an executive capacity," Mr. Krim said. Mr. Sears can remain with UA for the full term of his contract—nearly 11 years—if he so chooses. The first part of his contract, calling for a salary of \$2,000 a week plus \$550 in expenses, expires the end of this year. A second part calls for a \$35,000 annual payment for the next 10 years, whether he is active or not. Settlement of his status was described as completely amicable.

The Krim communication said: "It is our objective to merit, once again, by careful planning and selectivity, the confidence of exhibitors that each of our pictures will represent the best that the finest creative talents in the world have to offer. This cannot be done overnight."

Six Months Crucial

"In the meanwhile, the company must be protected for the benefit of those in the industry to whom it is so essential. To this end, the next six months are crucial. Now is the time for you and our exhibitor friends to rally to a common cause, no longer in an atmosphere of uncertainty but with the sure knowledge of building for the future."

Tuesday, Mr. Krim announced conclusion of the following release deals: John Huston's "African Queen," co-starring Humphrey Bogart and Katharine Hepburn, in Technicolor, Sam Spiegel produces for Horizon Pictures; "He Ran All the Way," starring John Garfield and Shelley Winters, a Bob Roberts Production; "The First Legion," starring Charles Boyer, produced and directed by Douglas Sirk. Both "He Ran All the Way" and "The First Legion" were delivered to UA for worldwide release this week.

Governor Ellis G. Arnall, president of the Society of Independent Motion Picture Producers, returning to New York last week, expressed delight over the UA development and said he intended to invite the new management to partake in the SIMPP board's next meeting on the coast.

Regrets Need for Restrictions

Calling attention to a report that he "doesn't approve of the Government's theatre restrictions," Walter E. Green, president of National Theatre Supply, states that comments which he made following the recent meeting of NTS branch managers in Cleveland expressed regret that international conditions required restrictions on business. He added that he recognized the need of them under the circumstances.

New Italian demands on the American industry have served to accentuate already existing differences and have led to the suggestion on the part of the Motion Picture Association of America that Italian officials visit this country to acquaint themselves with the facts of the market.

This was disclosed to the *HERALD* this week by John G. McCarthy, head of the MPAA's international division, in New York. He said the Italian agenda for projected U. S.-Italian talks had been received and indicated a wide and serious divergence of views.

Demand Guarantees

Where, until recently, the Italians insisted mainly on numerical limitations on the number of American films to be imported, along with American membership in ANICA, the Italian producer-distributor organization, they now demand guaranteed showings and dollar returns from the American market.

According to Mr. McCarthy, the switch in the Italian strategy has come as a complete surprise. Mr. McCarthy pointed out, as he has done many times in the past, that it would be illegal for the American companies to act in concert and guarantee playing time to the Italian producers and also that the makeup of the American industry made such reciprocal arrangements impossible. It is understood the MPAA has invited Italian officials to visit the U. S. to convince themselves the arrangement they suggest is not feasible.

As part of the scheme to acquaint foreign producers with the problems and the possibilities of the American market, the MPAA's Advisory Unit for Foreign Films last year sponsored the visit here of Dr. Renato Gualino, president of Lux Films and head of the Italian producers' association. Dr. Gualino spent two weeks in New York, Washington and Hollywood, talking to company executives and discussing distribution and exhibition problems with industry personnel.

Plan Talks with French

Mr. McCarthy said talks with the French Government would take place in late March or April and would be aimed at raising the number of dubbing permits now issued by the French. The total at present is 120 per year for American distributors and it is argued that this is insufficient to maintain distribution organizations in France.

In Germany, the MPAA continues in its attempts to get the Germans to approve unrestricted importation of American films. Barring that, the Association would like to settle on a reasonable screen quota. The Germans have suggested a quota of between 30 to 35 per cent. "We consider 30 per cent excessive," Mr. McCarthy said.

Rule Wage Rises Need Approval

WASHINGTON: There can be no further wage increases under periodic date schedules unless prior approval of the Wage Stabilization Board is obtained, it was made clear by the board last week. This ruling applies even though a contract may have been negotiated before the date of the wage freeze.

The whole question is one which has been bothering the motion picture industry, affecting Hollywood talent guilds and unions particularly.

Maurice Benjamin and Arthur Freston, attorneys for the Motion Picture Association of America, have returned to the capital to seek further clarification. They are centering their efforts on periodic date contracts, option contracts and the treatment of new employees who are now members of the talent guilds.

The lawyers have been authorized by the Screen Actors, Screen Directors and Screen Writers Guilds, collectively, to seek the board's consideration of their contention that a flat wage freeze is not properly applicable to talent personnel whose contracts for the most part stipulate periodic increases in compensation under the option system long in effect.

Posing a hypothetical employer's question, the board asked whether an agreement with employees, signed before the wage freeze, and due to take effect in part on February 1, 1951, and in part on March 1, 1951, could take effect without board approval.

The answer to that one is as follows: any wage increase negotiated before January 25 and taking effect before February 9 is all-right, so that the February 1 boost, cited in the example, could go through without board approval. However, declared the board, "the remainder of the increase, taking effect March 1, cannot be granted without first obtaining board approval. Only those increases which take effect and are applicable to work initially performed not later than 15 calendar days after January 25, 1951 (i.e. on or before February 9) may be granted without approval."


All Officers, Directors Of Cinecolor Reelected

All officers and board members of Cinecolor Corporation were reelected at the annual meeting in Burbank, Cal., last week. Officers are: John D. Kerr, president; Karl Herzog, executive vice-president and treasurer; Alan M. Gundelfinger, vice-president and technical director; Graham L. Sterling, Jr., secretary, and Frank V. Consiglio, comptroller and assistant secretary-treasurer. Members of the board are: C. Kenneth Baxter, Sidney S. Blake, Mr. Gundelfinger, Francis Hann, Mr. Herzog, Mr. Kerr, Maxwell C. King, Joseph J. Rathert and Richard L. Rosenthal.

Hang on
fer the Laughs,
podner...



'cause They're staggerin'
yer way! →

They met  for one mad moment...

and held on -
for the funniest
Kiss-off in History!



Just, a Cowboy Movie Star
who couldn't ride - and
couldn't shoot



and a Lovely Lady Lawyer
who could write beautiful
briefs - and could wear 'em
even better!

UNIVERSAL-INTERNATIONAL presents

Ginger ROGERS

Jack CARSON

The

Groom wore Spurs

with JOAN DAVIS



STANLEY RIDGES • JAMES BROWN

• Story and Screenplay by ROBERT CARSON, ROBERT LIBOTT and FRANK BURT
Directed by RICHARD WHORF • Produced by HOWARD WELSCH • A FIDELITY PICTURES PRODUCTION

Brotherhood Week Feb. 18-25
To Promote Brotherhood All Year

Maco Drops All But 3 in Compliance

Success and failure in disposing of theatres under provisions of anti-trust consent decrees, was indicated this week by two circuits, the Minnesota Amusement Company, United Paramount affiliate, and the Schine Theatres.

With the sale of the lease and equipment of the Towne theatre at Mankato, Minn., the Maco circuit is cleared with the Government in all but three situations in complying with the terms of the agreement which ended the litigation. In the case of Schine, however, it has become evident that keeping to the divestiture schedule has become difficult.

There is no doubt that Schine is having trouble in ridding itself of the minimum number of houses as required in the consent decree, which called for the disposal of 39 theatres, a third of the total in each of three years. During the first year which ended last June, 15 houses were disposed of, more than meeting the objective of the decree. However, in the second year, not one theatre has been divested. If a minimum of 11 theatres are not disposed of by next June, the situation will have to be placed before the court, which will probably be asked for an extension.

Recently, Schine published the list of 24 theatres still remaining to be sold with prices and other details sent to brokers. Schine's attempt to comply with the decree is claimed as evidence of good faith.

In the Maco case, the three situations still remaining to be cleared are at La Crosse and Eau Claire, Wis., and Minot, N. D. At La Crosse, Maco is in partnership with the Welworth circuit, operated by E. R. Ruben, and still has another year to complete the breakup of the Hollywood and Fifth Avenue theatres. This settlement, it is claimed, is purely "academic."

At Eau Claire, Maco has asked for bids on the O'Klure but thus far has rejected all offers as too low. Final disposition in this case can be made by the court, which can rule whether an offer must be accepted if the provisions of the decree are to be met.

The amount involved in the Towne deal is reported to be in the neighborhood of \$125,000, and the new owners are a corporation of local business men headed by A. R. Pfau, president; Brett Taylor, vice-president, and Don Steiner, secretary-treasurer. The new owners will assume possession on March 1.

McGrath, Clark Are Speakers

Supreme Court Justice Tom Clark and Attorney General J. Howard McGrath were the featured guests on Monday of the Washington Variety Club's Brotherhood-Valentine luncheon held at the National Press Club. More than 200 persons attended the affair.

WARNER STOCKHOLDERS BACK DIVORCE PLAN

The dissolution of the present Warner Bros. Pictures, Inc., into separate picture and theatre companies, as provided in the consent judgment that brought the anti-trust case to an end, was approved Tuesday at the annual stockholders meeting in Wilmington, Del. The vote was 5,079,833 in favor, and 41,579 against the reorganization plan which must be carried out by April 4, 1953. The stockholders also authorized the cancellation of 523,000 shares of common stock held in its treasury. Samuel Carlisle, Stanleigh P. Friedman, Charles S. Guggenheimer, Samuel Schneider and Morris Wolf were reelected directors for a two-year period.

Government Not to Appeal Griffith Court Decision

The ruling in Oklahoma City by Judge Edgar S. Vaught in the Griffith anti-trust case will not be appealed to the Supreme Court by the Government, it has been learned in Washington. As far as the Justice Department is concerned, therefore, the Griffith case is closed. Technically, the ruling does not become final until February 25, the deadline for an appeal to the Supreme Court, but the Government's decision to go no further means that the 12-year-old case is over. One Government attorney said there would be no appeal because the finding of fact was so much against them, and "the urgency for winning the case is gone in view of the changed competitive situation created in the industry generally by our success in the Paramount case."

Seek Hughes Stock Buyer

The final disposition of Howard Hughes' 24 per cent controlling interest in RKO Theatres stock was still a matter of conjecture this week following the proposal last week by the New York Statutory Court that if Mr. Hughes does not sell his shares within two years, the Irving Trust Company, trustee, would sell them within two years.

All that has happened since the court handed down its opinion is that Thomas Slack, Mr. Hughes' attorney, has submitted the court's recommendation to his client. He indicated, however, that he would recommend acceptance of the plan by Mr. Hughes. Mr. Slack was to return this week from Washington to New York, where he was scheduled to appear at a hearing.

At the hearing last week, the Government suggested that the deadline for Mr. Hughes to sell out be one year, with Irving Trust given another two years to dispose of the stock, but Mr. Slack opposed this view on the ground that a "forced sale" would lower the value of the stock.

Meanwhile, Sam Dembow, Jr., still continued his efforts to find a purchaser for Mr. Hughes' stock. It was indicated the purchaser must agree with Mr. Hughes on the value of the stock.

20th-Fox to Release Three Films in April

Twentieth Century-Fox will release three top productions in April, it was announced last week by A. W. Smith, Jr., vice-president and general sales manager. The films set for April release are "U.S.S. Teakettle," "I Can Get It for You Wholesale" and "Follow the Sun."



Harry Brandt, president of Brandt Theatres, New York.

CBS Obtains 51 EL Films

The Columbia Broadcasting System has announced acquisition of 51 Eagle Lion releases, dating back to the three-year period from 1947 to 1949, for television transmission. They will be shown Monday nights from 11 to 12 P.M. exclusively over the CBS network.

The CBS deal was made with Flamingo Films and is said to be "perfectly legal" as far as contractual commitments to the American Federation of Musicians are concerned. Under the studios' contract with the Federation, no motion picture soundtrack made for theatrical exhibition can be used outside a theatre without express permission from the musicians union.

An inquiry with the AFM brought the reply that there had been "definitely no agreement" with either Eagle Lion or CBS and that the Federation continued to take the position that if such films were telecast, the AFM reserves the right to take action "at the appropriate time." CBS claims the films, which will be shown starting February 26, are the newest product ever to be exhibited over the air.

Skouras-Depinet Lunch Starts COMPO Business Drive

Plans for putting into operation the COMPO project of a nationwide box office drive were to be made Friday at a luncheon at the Metropolitan Club to be given by Ned E. Depinet, COMPO president, and Spyros Skouras, president of 20th Century-Fox.

The luncheon, attended by presidents of major companies, sales and advertising executives and the heads of several of the leading theatre circuits and exhibitor organizations, was announced Tuesday in telegraphed invitations signed by Mr. Depinet and Mr. Skouras.

The invitations were issued in anticipation of action Wednesday by company presidents at a meeting at the MPAA offices, at which Mr. Skouras and Mr. Depinet called for aggressive support of the COMPO plan, which was approved last November by the COMPO executive board, but has since been marking time pending adjustment of the recent demand of TOA for additional representation on the COMPO board.

TOA May Forego Its Annual Convention

The executive board of Theatre Owners of America, at its next scheduled meeting in Washington April 4-6, will decide whether provisions should be made for possible by-passing of TOA's 1951 annual convention. The decision was made in New York last week, following a meeting of TOA executives concerned with convention arrangements. Emergency regulations which might affect travel and the equipment field are given as some of the reasons why the convention may not be held.

NEXT WEEK in

Better Theatres for March
with your **HERALD**
of March 3rd

Meeting the Need of
Cooling for Comfort

How to Deal with
Zoning Restrictions

A Ready-Reference Chart
For Judging Screen Light

A Shopping Center's
Community Theatre

Schwartz Heads Drive For Boy Scout Fund

Sol A. Schwartz, president of RKO Theatres, has accepted the chairmanship of the Amusement Division for the 1951 Finance Campaign of the Greater New York Councils, Boy Scouts of America, it was announced this week by William E. Berchtold, executive vice-president of Foote, Cone and Belding, chairman of the Businessmen's Committee for the drive.

Mr. Schwartz has announced that the following will serve as chairmen and vice-chairmen of the various committees in the division: Harry Mandel and Ira Morais of RKO Theatres on the motion picture producers and distributors committee; Burton Robbins of National Screen and Ben Sherman on the motion picture and theatrical equipment and suppliers committee; Mrs. Edith Marshall of the Laconia theatre in the Bronx on the independent and circuit theatres committee, and Mel Allen, sportscaster, on the sports committee.

The division will participate in helping the Scouts reach their \$2,000,000 goal.

Industry to Cooperate On N. Y. Civil Defense

The motion picture industry has pledged to cooperate fully with civil defense measures taken in New York and has agreed to work out arrangements to that end. The first step taken was the appointment last week of Max A. Cohen of Cinema Circuit as liaison between the industry and the office of Arthur Wallander, director of the City Office of Civil Defense.

The occasion which marked the industry's pledge of cooperation with Mr. Wallander, Mayor Vincent Impellitteri and Grover Whalen, coordinator of Civil Defense Recruiting and Public Information was a luncheon at the Waldorf Astoria last week.

Aid Foreign Producers

The activities of the Motion Picture Association's Advisory Unit for Foreign Films have resulted in deals for five foreign film subjects and the unit has given aid to 113 foreign film producers from 22 countries. This was disclosed this week in the first annual report submitted by B. Bernard Kreisler, executive director of the unit, to John G. McCarthy, MPAA vice-president in charge of international affairs.

The report said that during the year 77 of the 113 producers or their representatives had visited MPAA offices in New York to get first-hand details on the nature and extent of the assistance program. Of the 77, nearly half—35—came from Italy and France. The unit sponsored free screenings for New York's 72 distributors of foreign films. Deals that resulted involved four features and one featurette.

The unit also previewed seven features and 15 shorts of foreign origin and advised the producers that they were not likely to meet with commercial success in this country.

MPAA Board Approves Seal for "Oliver Twist"

The board of the Motion Picture Association of America Wednesday authorized the Production Code Administrator to issue a seal to the British "Oliver Twist" in its revised form. The announcement said "extensive eliminations" recommended by the PCA had been made. Approval of the final version was by majority vote.

The board also approved the bylaws of the Council of Motion Picture Organizations at its Wednesday session and voted an expression of appreciation to Ned E. Depinet, COMPO president.

When the PCA first refused to approve "Oliver Twist," presumably because of the Fagin characterization in the Rank film, Eagle Lion Classics, the distributor, lodged an appeal with the MPAA board and offered to make eliminations. It was on the basis of this offer that the print was shipped back to the coast so that Joseph I. Breen, the Code administrator, could make further recommendations.

Paramount Buys 328,794 Shares of Common

Paramount Pictures paid \$7,033,507 in cash for 328,794 shares of its common stock purchased on the open market between June 30, 1950, and January 31, 1951, it was reported by the company last week. Reporting 2,271,643 shares outstanding as of last January 31, it was reported additionally that during the same period, the company issued an aggregate of 74,436 shares of its common in accordance with the plan of reorganization, upon the surrender and cancellation of, and in exchange for, shares of the corporation's common stock.

"...TECHNICOLOR has served the motion picture industry faithfully and well."

In a letter to Dr. HERBERT T. KALMUS from Harry C. Arthur, Jr., president Fanchon & Marco, Inc.



TECHNICOLOR acknowledges with pride the Special "Box-Office Winner" Award presented by Fanchon & Marco's St. Louis Theatres.

Our entire organization is grateful to Harry C. Arthur, Jr. and his theatre chain for this noteworthy honor. We shall continue unflagging effort to assure that the phrase "COLOR BY TECHNICOLOR" will remain indicative of the greatest technical perfection a company can render to an industry.

TECHNICOLOR

IS THE TRADE MARK OF

TECHNICOLOR MOTION PICTURE CORPORATION

HERBERT T. KALMUS, PRESIDENT AND GENERAL MANAGER

EXHIBITORS IN QUOTA BATTLE

British CEA Protests Plan of Producers for New Penalty for Defaults

by PETER BURNUP

LONDON: The Cinematograph Exhibitors' Association castigates the British Film Producers' Association in its memorandum to the Board of Trade setting out its views on proposed amendments to the Quota Act.

Complaining that penalties imposed by the courts on quota defaulters were inadequate—they customarily amount to a fine of £25 only—the Producers' Association proposed that the Board of Trade, and not the courts, be empowered to revoke the license of a defaulting exhibitor.

Exhibitors Annoyed

Since Sir Henry French—former holder of a top-Government job—took charge of BFPA's affairs, several of the Association's quasi-pontifical declarations have irked exhibitors into indignant protest; notably Sir Henry's announcement that he proposed keeping tabs on exhibitors' activities through the agency of what he called a "fact-finding department" and that the findings thereof would be available to the Board of Trade as a basis of subsequent prosecutions. That one, in the face of cries of "French's Gestapo," was quickly and discreetly dropped.

But the rumpus which then arose was as nothing to the storm which Sir Henry evoked with his proposal that the Board of Trade should usurp the powers of the courts. It was as though some Washington official should propose the U. S. Constitution be amended.

Soberly—the hand of subtle secretary Walter Reginald Fuller is clear herein—CEA's memorandum runs:

"We are opposed to any interference with the long established procedure that has prevailed that penalties and fines should be the prerogative of the courts. Our courts have the highest reputation in the world for the administration of justice. This is one of the rights which we enjoy and we should resist these matters being dealt with anywhere else."

The Fuller senatorial attitude was slightly redundant. For once, showmen had their own raucous resorts. They shouted long and loud. Sir Henry's latest idea is due also for the discard.

But what is amiably characterized as another BFPA indiscretion opened the door wide for a characteristic Fuller shaft.

Remarking on producers' claim of their potential output, CEA's memorandum says

acidly: "The financial side of production should not be overlooked. An investor has to find money for production from which the producers and employees proceed to remunerate themselves. . . . On past experience it seems to us that the only person taking a risk is the investor, who generally loses his investment if he produces on any scale."

The memorandum records that the total loss on British film production at its peak was as much as £4½ millions a year and that it is now estimated at around £2½ millions a year. Competent observers claim that those melancholy figures are an underestimate.

Mr. Fuller derides the claim of Britain's producers that they can now turn out 45 first feature films per annum of good quality. A quota designed as a stimulus for production is, says he, "absurd." In other words, he declares, let's be realists and accept the fact that producers here can, at the utmost, make 36 good pictures a year.

CEA suggests that the maximum quota which the country's production potential can reasonably sustain is 25 per cent; and then with a suitable scale of reliefs for exhibitors in highly competitive situations.

Exhibitors are prepared to concede that there may be some merit in the producers' suggestion that the quota be fixed for three years. They feel, however, that the time is not ripe. With caustic intent they feel that the worst is yet to come.

They have other practical suggestions to make including the restoration to representation on the Films Council of men who are exclusively renters. They claim that the present putative renter representatives are, in fact, delegates of BFPA. Obliquely there they demand that American renters be brought back to the Council. Exhibitors will never forget the promise the president of the Board of Trade, Harold Wilson, made to the House of Commons that American representation would be continued on the Council; and immediately thereafter ostentatiously snubbed the American industry by wiping out that representation.

Co-Production Praised

The memorandum concludes as follows:

"We have noticed a number of suggestions, not new, such as restrictions on employment of foreign artistes, which add to the difficulties of American controlled companies making British films in this country."

"We think that the number of British films that may be made through these American sources cannot but add an extremely useful addition to the total number of British films that are produced, nor do we see any possibility of their numbers being so large

that any harm could be done to British producers. We hope therefore that the imposition of restrictions on production will be resisted and that all reasonable facilities will be made available to encourage American companies to produce over here."

The one CEA recommendation that may disturb Americans is the proposal that Renters' Quota be restored to the Act. "It was an admirable and logical provision and was a matter of great regret when abandoned," says the memorandum.

Warner Net \$1,813,000

Warner Bros. Pictures, Inc., and subsidiary companies report for the three months ending November 25, 1950, a net profit for \$1,813,000 after provision of \$2,000,000 for Federal income taxes and after a provision of \$200,000 for contingent liabilities.

The net profit for the three months ending November 26, 1949 amounted to \$3,189,000 after provision of \$2,200,000 for Federal income taxes and after a provision of \$250,000 for contingent liabilities.

The net profit for the three months ending November 25, 1950, is equivalent to 26 cents per share on the 6,821,600 shares of common stock outstanding on November 25, 1950, after deducting shares held in the treasury.

Film rentals, theatre admissions, sales, etc., after eliminating intercompany transactions, for the three months ending November 25, 1950, amounted to \$27,926,000 as compared with \$32,712,000 for the corresponding period last year.

Between June 22, 1950, and the close of the last fiscal year, August 31, 1950, the company acquired a total of 297,700 shares of common stock at a cost of \$3,739,000. During the quarter ending November 25, 1950, the company purchased 175,700 shares of its common stock at a cost of \$2,309,000. Between November 25, 1950, and January 11, 1951, 49,600 shares of the company's common stock was purchased at a cost of \$618,000.

CEA Offers Treasury New British Tax Plan

LONDON: Pursuing its guerrilla warfare with the Treasury in connection with the entertainment tax, the Cinematograph Exhibitors' Association has put forward another scheme of relief.

The scheme involves an increase by one penny of all seat prices over one shilling. One-halfpenny of the increase would be retained by the exhibitor, the other halfpenny falling into the Eady Pool for producers. Theatre men suggest that no part of the increase should rank for entertainment tax. CEA calculates the increase would mean an additional £4,000,000 shared by producers and exhibitors.

The association is asking Sir Wilfrid Eady to receive another deputation on the matter. CEA will press also for special tax relief to be accorded the small exhibitor.

Thank You

MISS SUSAN HAYWARD

AND

MR. HENRY KING

for your personal appearance
on the occasion of the World
Premiere of "I'd Climb the
Highest Mountain" at the
Paramount Theatre, Atlanta,
Georgia, and the good will
arising from that appearance.

WILBY-KINCEY THEATRES
ATLANTA, GEORGIA

N. Y. REGENTS BAN "MIRACLE" *Phonevision Harmless: Rembusch*

State Authority Rescinds Film License; Burstyn to Appeal Decision

ALBANY: The New York State Board of Regents last week rescinded the licenses issued to the Italian motion picture, "The Miracle" on the basis of its unanimous finding that the film was "sacrilegious."

Immediately following the decision to revoke, Supreme Court Justice Kenneth MacAffer denied an application of Joseph Burstyn, distributor of "The Miracle," for a stay of the Regents' order pending a review by the courts of the question whether the Board had acted within its powers of jurisdiction.

Appellate Division to Rule

Later, there was an agreement between Samuel A. Aronowitz, attorney for Mr. Burstyn, and Charles A. Brind, Jr., counsel for the Regents, that the Appellate Division should rule on the case, which will probably be heard before the Third Department when it convenes here March 5.

The final decision should come from the Court of Appeals, the state's highest tribunal, since any decision of the Appellate Division will undoubtedly be appealed. In its report and findings, the Regents, which had seen "The Miracle" on the day prior to issuing the decision, said:

"The law expressly forbids the licensing of any picture that is, in whole or in part, sacrilegious. After viewing this picture, we have no doubt that it falls in the category condemned by law. In this country where we enjoy the priceless heritage of religious freedom, the law recognizes that men and women of all faiths respect the religious beliefs held by others. The mockery or profaning of these beliefs that are sacred to any portion of our citizenship is abhorrent to the laws of this great state.

"To millions of our people the Bible has been held sacred and by them taught, read, studied and held in reverence and respect. . . . This picture takes the concept so sacred to them . . . and associates it with drunkenness, seduction, mockery and lewdness."

Not Passing on Authority

In turning down the Burstyn appeal for a stay, Judge MacAffer observed that the petitioner had failed to make a persuasive showing that denial of a stay would result in immediate and irreparable damages. He stressed, however, that the court was passing neither on the question of whether the picture was sacrilegious nor on the authority of the Regents to revoke the license.

Following publication of the Regents' decision, the Paris theatre in New York, where "The Miracle" had been playing for some two months, pulled the picture and

substituted for it "Brotherhood of Man," a color cartoon.

The Regents cancelled the license not only of "The Miracle" but also of "Ways of Love," the trilogy of which the former was a part. It made it clear, however, that Mr. Burstyn could apply for permission by the Motion Picture Division of the State Education Department to play "Ways of Love" without the controversial Italian film.

Action "Unprecedented"

Mr. Burstyn in New York called the Boards' action "unprecedented" and charged that an organized minority was dictating what films the public might see. Other comment ranged from a "no comment" by Msgr. Walter P. Kellenberg, Chancellor of the Roman Catholic Archdiocese, to charges that the Regents' action represent "raw censorship."

"The Miracle" was twice licensed by the Motion Picture Division, once to Lopert Films and once to Mr. Burstyn. Both of these licenses were cancelled. Cardinal Spellman called the picture "sacrilegious" and "a mockery of our faith" and called on Catholics and non-Catholics alike to boycott the film.

Earlier, Edward T. McCaffrey, New York City License Commissioner, had attempted to halt showings of the film in New York, but his decision was overruled by Justice Aron Steuer of the Supreme Court. Catholic organizations sporadically boycotted "The Miracle" since controversy started.

"The Miracle" was licensed by the Motion Picture Division. Later, a sub-committee of the Board of Regents found it "sacrilegious" and so reported to the full Board. While the Board has been called upon many times to review denials of licenses by the Motion Picture Division, it has never before been requested to review a license already granted and its power to do so is not clearly stated in the law.

Approve Committee Report

Said the Regents: "As to our power and authority to rescind the licenses, we unanimously adopt and approve the report of our committee. We recognize that when the legislature in 1927 placed the Motion Picture Division in the Department of Education, it placed upon us . . . the responsibility for its proper enforcement.

"The Regents neither sought nor welcomed such power of censorship. However, in this case, we have clear and compelling duty under the law to carry out our constitutional responsibility."

Under the law, the motion picture division is required to refuse licenses when any part of a film is "obscene, indecent, immoral, inhuman, sacrilegious, or is of such character that to exhibit it would tend to corrupt morals or incite to crime."

PHILADELPHIA: As long as production and distribution don't start chasing "the gold at the end of the Zenith and Skiatron rainbow," exhibition has nothing to fear from subscription television, Trueman T. Rembusch, president of national Allied, told the 13th annual meeting of Eastern Pennsylvania Allied here this week.

He also told the meeting Allied was working on a plan to obtain present commercial television channels for theatre use only.

Abram F. Myers, Allied board chairman and general counsel, said television had made "terrific inroads" in areas of high television saturation, but added that latest surveys indicated "waning interest." He predicted an upswing in business over the next few years.

The Eastern Pennsylvania unit condemned MGM and 20th Century-Fox allocations of films as well as the terms asked by Paramount for "Samson and Delilah," which allegedly run to 50 per cent for its general release next month.

With Sidney E. Samuelson, general manager, as chairman, the group elected to the board of governors for a three-year term Ben Fertel, Milton Rogasner, Morris Wax, Jack H. Greenberg and Larry Woodin.

In his discussion of subscription television, Mr. Rembusch made the point that any widespread use of such a system would be largely by organizations, such as the American Legion, the Elks, etc., with groups of 25 to 100 viewing the \$1 film at anywhere from five to one-fifth of a cent per head.

"Let production and distribution contemplate recovering their costs at admissions of one-fifth of a cent and I am sure their ardor for an outlet other than regular theatres would cool off rapidly," he declared.

Set for Phonevision

Warners' "Embraceable You," made in 1948, was the newest picture billed for Phonevision transmission in Chicago this week. Others included: "Big Town After Dark," Paramount, 1947; "Texas," Columbia, 1941; "Lost Horizon," Columbia, 1937; "Caravan," Eagle-Lion, 1945, and "The Westerner," Goldwyn, 1940.

"Dozen," "Bride" Receive 1950 Christopher Awards

The 1950 Christopher Awards to writers, totaling \$25,000, were presented by Father James Keller, director of the Christophers, at a reception tendered last week in New York by George Skouras, president of Skouras Theatres. An additional \$5,000 in awards to screenplay writers was added to the 1950 contest. Lamar Trotti for his screenplay of 20th Century-Fox's "Cheaper by the Dozen," and Francis Goodrich and Albert Hackett for MGM's "Father of the Bride," were recipients of other awards of the organization.

The National Spotlight

ALBANY

Every circuit and independent theatres in Albany, Schenectady and Troy pledged co-operation for National Brotherhood Week, according to a report by Saul J. Ullman, exhibitor chairman for the Albany district. Dan Houlihan, distributor chairman, said that 250 houses in the exchange territory had been contacted and had been sent posters by National Screen Service. . . . The Variety Club, for the first time, sponsored a Brotherhood Luncheon, in the Ten Eyck hotel, with Dr. Willard Johnson, program director of the National Conference, as chief speaker. Many film people attended as well as Larry Cowen, Max Friedman, Lawrence Lapidus, Woodrow Campbell, John Brousseau, Alex Sayles, Guy Graves, Sr., Richard Murphy, Philip Rapp, Louis Rapp, Stanton Patterson, Edward Maloney, Eugene Vogel, W. Gordon Bugie, James Moore, Harry Alexander, Max Westebbe, Howard Goldstein, Charles L. Dortic, Si Feld, William Hanley, Bennett Goldstein, Ralph Rippis, Fred Sliter, Eugene Lowe, Nate Dickman, Carl Dortic, Alfred Marchetti, Mayor Edward A. Fitzgerald, Troy; Supreme Court Justice Herbert Hamm, Troy; Judge Stewart Jones, Troy; Rev. Harvey W. Hollis, Albany; and Rev. Wallace T. Viets, Albany.

ATLANTA

Trade in the downtown theatres is a little better. Playing are: Paramount, second week of "I'd Climb the Highest Mountain"; Loew's Grand, "The Second Woman"; Roxy, "Short Grass" and "Bowery Battalion"; Fox, "Operation Pacific"; Rialto, "Vendetta." . . . Visiting were the following: John Thompson, Family drive-in, Gainesville, Ga.; J. H. Thompson, Martin and Thompson, Hawkinsville, Ga.; P. L. Taylor and A. L. Bishop, Bishop Theatres in Georgia; R. H. Dunn, Camilla, Camilla, Ga.; Sidney Laird and L. J. Duncan, West Point Amusement Co., West Point, Ga.; Clyde Sampler and Edd Duncan, Duncan theatre in Georgia; and O. C. Lam, Lam Amusement Co., Rome, Ga. . . . The Starlight drive-in, Graceville, Fla., has installed 200-in-car speakers. . . . John Baldwin has resigned from the Georgia Theatres to enter business for himself. . . . The new Florida State house, the DeSoto in Arcadia, Fla., is due to open this month. . . . Roger C. Butler, Jr., city manager Wilby-Kinney, Selma, Ala., reappointed as chairman of the Dallas County Tuberculosis Association. . . . Mike J. Cullen, newly appointed manager of the Southern division of Loew's arrived in Atlanta full of reminiscences of the show business in old-time Atlanta. Mr. Cullen, was named to succeed the late Allen Sparrow as head of the theatre division.

BALTIMORE

First runs came forward with nine new pictures including: "Tomahawk," at Loew's

Century; "A Yank in Korea," with vaudeville, at the Hippodrome; "Target Unknown," at Keith's; "The Mudlark," at the New theatre; "Storm Warning," at Warners' Stanley; "Woman Trouble," at the Little; "Out of the Past," with "Hi-Jacked," at the Times and Roslyn concurrently; "Two Lost Worlds," at the World. Mayfair held the reissued "Sands of Iwo Jima," and the Town held "Born Yesterday" for a fourth week. . . . The big event of the week was the benefit vaudeville and film show to help the fund being raised the Baltimore News-Post fund for the family of Patrolman Roland Morgan killed recently. It was arranged for by I. M. Rappaport who put it on at Town theatre. . . . Program Committee of the Baltimore Variety Club, Tent No. 19, includes Aaron Seidler, chairman, with Leon Back, Joseph G. Samartano, Morris Oletsky, George Daransol, Oscar Kantor and Harry Kahn. They arranged the monthly stag night and the cocktail party night marking Brotherhood week. . . . Mr. Seidler and Fred Sapperstein are co-chairmen of the committee arranging the big first event to raise money for the "Variety Heart Fund." . . . J. L. Schanberger, Keith's arranged a contest in the News-Post for "Target Unknown."

BOSTON

Strong weekend business reported Friday, Saturday and Sunday with a drop. . . . Joseph Levine of Embassy Pictures has acquired the New England distribution rights for "Seven Days To Noon." . . . The long-shuttered Fine Arts theatre, Boston, is set to reopen on March 8 with two Irish films "Hills of Ireland" and "Riders to the Sea," both made by producer Harry Dugan. . . . Capt. Harold Auten, of Ballantine Pictures has chosen this city for the American premiere of "Chance of a Lifetime," an English film, which will open at the Copley Theatre on February 27. . . . "A Touch of the Times," the film made in 1948 by a group of Harvard undergraduates will have its commercial world premiere at the Beacon Hill, Boston

on March 15. . . . American Theatres Corp., has reopened two suburban houses. They are the Dudley, Roxbury, and the Bellevue, Roslindale. . . . The Motion Picture Salesmen's Club will hold its annual dinner dance on April 1 with Harry Goldstein, RKO in charge of tickets. . . . Francis Driscoll, MGM booker is now serving on the Suffolk County jury panel. Three projectionists, John McGilvrany, Bill Kiley and Jim McCannon are on jury duty at the Boston Municipal Court.

BUFFALO

Jack Guimbrone is the new manager at the Cinema, succeeding Peter Becker, resigned. The former was manager at the old Midtown. . . . The Astor, which is the extensively remodeled Empire, a former RKO operation in Syracuse, was to be reopened on Washington's Birthday, with "September Affair." . . . Edward J. Wall, Paramount field representative is in town working with James H. Eshelman and Charles B. Taylor at the Paramount offices on "Molly." Two big screenings for members of the Buffalo Jewish Federation, were held the past week. . . . John Shelvet, manager of the Amherst, a Dipson community house, put over a half-page merchants tie-up ad on "Pagan Love Song." . . . Mrs. Max M. Yellen, wife of the Century theatre president, has been named a co-ordinator of the women's division of the 1951 United Jewish Fund campaign in the Buffalo area. . . . The opening ceremonies for the Dryden theatre, an addition to the George Eastman Home in Rochester, will be held on March 3. . . . George H. MacKenna, manager of the Lafayette, was a member of the Ad Club delegation that presented two Television sets to the Erie County Home and Infirmary. . . . A large number of industryites attended the Brotherhood meeting in Temple Beth Zion. . . . James W. Michaels of the Mercury theatre reports that "Bitter Rice" in its first seven weeks grossed "more than \$25,000 at the box office from 45,000 paid admissions." The film is now in its eighth week.

CINCINNATI

With a few exceptions, current grosses were somewhat below figures of the preceding weeks, although satisfactory on the combined figures. "A Yank in Korea" is on view at the RKO Albee; "Highway 301" is at the RKO Palace. The RKO Grand has "The Company She Keeps" and the RKO Lyric is playing at third week of "Born Yesterday," which opened at the RKO Albee and moved to the Lyric for a second showing. "Call Me Mister" is at the Capitol and "Bedtime for Bonzo" is showing at Keith's where Diana Lynn, Bonzo and company made personal appearances. "The Mudlark" is in its third week at the Guild. . . . Film-Arts, Inc., has been formed here by Robert

(Continued on following page)

WHEN AND WHERE

March 18: Annual convention, Theatre Owners of Oklahoma, at the Biltmore Hotel, Oklahoma City.

May 9: Anniversary dinner, IATSE, Hartford local No. 84, Hotel Bond, Hartford, Conn.

May 13-14: Board of Directors meeting, Allied States Association, Kansas City, Mo.

June 24-25-26: Annual convention, Mississippi Theatre Owners Association, at the Buena Vista hotel, Biloxi, Miss.

(Continued from preceding page)

H. Yamin, Albert W. Gersden and Charles Metzger to produce television films and commercial art. . . . Nat Kaplin, who operates the Woodlawn drive-in near here, is handling "Uncle Tom's Cabin" until the outdoor season reopens. . . . C. Victor Coffel, Cincinnati theatre manager, has taken over temporary management of the Belle theatre, in Bellefontaine, Ohio. . . . A bill is pending in the West Virginia Legislature to outlaw daylight saving time, heretofore invoked in the state. . . . The Starlight Auto Theatre Co., has been incorporated at Parkersburg, W. Va., with a \$50,000 capital by R. B. Johnston, C. W. Johnson and Howard R. Templeton. . . . Nick Condello has been named manager of the Chakeres Grand, in Circleville, Ohio, succeeding Hal Watts, who will manage the Wilmington, Ohio Drive-in when it reopens.

CHICAGO

The return of milder weather and a long weekend due to Lincoln's birthday stepped-up box-office receipts here. Leading the Loop parade were "At War With the Army" and "Born Yesterday." Also doing very well were "Storm Warning," "Steel Helmet," "Cyrano de Bergerac," and "Bitter Rice." Business at neighborhood houses on Lincoln's birthday was very good, especially at Balaban and Katz theatres which featured cartoons, comedies, and serials for the kids. The circuit reports over 20,000 under 12 admissions for these shows. . . . Four British films got their first showings at art houses outside the Loop: "So Long at the Fair," Esquire; "Pink String and Sealing Wax," Surf; "Girl in a Million," Cinema; and "Blue Lamp," Carnegie. . . . Manta and Rose's Indiana-Illinois theatres held their annual two-days manager's meeting at the Blackstone. . . . The Variety Club of Illinois held its installation dinner for new chief barker, Irving Mack. . . . The World Playhouse announced plans to redecorate its lobby, box-office, and rest rooms. . . . B&K president, John Balaban, took over as entertainment chairman of the local USO. . . . Six Sioux Indian chiefs who appear in "Tomahawk" made week-end appearances at five B&K neighborhood houses to promote the film. . . . CTA is continuing its "See a Movie Tonight" poster campaign in street cars and "Ls." . . . Georgia Theatre Co., United Paramount affiliate, is sponsoring daily quarter-hour quiz programs in Gainesville, Ga. Show is being handled by Hal Tate Productions of Chicago.

CLEVELAND

Theatre business was pretty good over the week-end, but a two-day sleet storm making foot and automobile traffic hazardous, caused a drop in attendance. "Steel Helmet," "Watch the Birdie," and a third week of "Kim" made the best downtown showings. . . . Manley, Inc. has closed its Cleveland office with sales manager Wade M. Carr transferred to the Detroit office. Cleveland territory will get service out of Cincinnati. . . . Mrs. Katherine Mach, UA inspectress the past 18 years, has retired. . . . Loew's State Theatre presents the Vic Damone stage unit the week of March 16. . . . Roy Richardson, father of Eagle Lion branch manager Bob Richardson died of a heart attack while en route home from a Florida vacation. . . . Mrs. Elizabeth Sears, 88,

The National Spotlight

mother of Paramount booker Irwin Sears, died. . . . Jack J. Bruckner, Columbia salesman, was called to New York by the death of his father. . . . All three local daily newspapers announce a hike in amusement advertising rates. The Press and The News boosts its rate 3 cents a line on April 15. Plain Dealer goes up one cent on Sunday only, the weekday rate remaining the same. . . . "Bitter Rice" is now in its 9th week at the Lower Mall and still going strong. Picture has been booked by the Schine, Butterfield and RKO circuits in this area.

COLUMBUS

"At War With the Army" at Loew's Ohio was the big boxoffice news of the week with average to good returns for other first-runs including "Sugarfoot" at the Palace, "Korea Patrol" at the Grand and "Cause For Alarm" and "The Fireball" at the Broad. . . . The World racked up its best business for a non-roadshow engagement with its two weeks' run of "The Mudlark." . . . Screen names will be local visitors soon on the stage and in concert, including Jeanette MacDonald and Gene Raymond in "The Guardsman" at the Hartman, Spike Jones and Mario Lanza at Memorial Hall. . . . Two local Marines wounded in Korea received the Purple Heart Award on the stage of RKO Palace at the opening of "Halls of Montezuma." They are Cpl. John R. Brennan and Cpl. Claude L. Elliott. . . . Ohio State athletic director Dick Larkins said that if the Ohio Legislature approves pending bills to require the university to televise football games, crowds will fall to a low of 25,000 per game. . . . City tax receipts in Columbus during 1950 dropped 21 per cent, representing a gross boxoffice drop in 50 theatres of \$960,000, according to figures reported by P. J. Wood, executive secretary of the Independent Theatre Owners of Ohio.

DALLAS

The Coronet theatre held over "Beauty and the Beast." Other screen fare included "The Mudlark," Palace; "Kim," Majestic; "Prehistoric Women," Melba; "Edge of Doom," Tower, and "Reckless Moment," Dallas. . . . Monte Hale who has been staying in Seguin, Texas, visiting Windy Daniels, will start a personal appearance of Texas theatres beginning March 1. . . . Three prominent visitors from Hollywood visited: Jesse L. Laskey, Betty Hutton, and Rod Cameron. . . . Other callers from San An-

tonio included Eph Charninsky, Southern Theatres Co., head, and Theodore (Ted) Waggoner, Safety Screen Advertising Agency, owner.

DENVER

Mrs. C. J. Duer, wife of the Monogram branch manager, was operated on at St. Joseph's hospital, and is recovering nicely. . . . Mr. and Mrs. Thomas Vilnave, Buffalo, Wyo., former owners of the Bison there, went through Denver on their way to an Arizona vacation. . . . New members were greeted and new officers installed at a Variety Tent 37 banquet at the Cosmopolitan hotel. Officers include Hall Baetz, chief barker; William Hastings, assistant chief barker; Ralph J. Batschelet, property manager, and Harry B. Green, dough guy. Col. William McGraw, Dallas, executive director for Variety, addressed the group. The club membership is at present 314. The club plans to send 1,000 needy children to camp this summer. . . . The Paramount exchange is hiring some more help, if they can find it. Other exchanges also report help is not so easy to get as formerly. Paramount laid off several some months ago.

DES MOINES

Council Bluffs is being eyed by Jerry Wald and Norman Krasna Productions as a possible location for a production this spring. . . . Stanley Soderberg has been named salesman for Warner's. Mr. Soderberg, a former Columbia salesman, recently owned and managed the Hollywood at Estherville which he has since sold. . . . Jim Ricketts, Sr., has arrived to take over the booker's job at Columbia. . . . Hernan Coffman, E-L salesman, has added the western Iowa territory to his route. . . . Dallas Keesler has returned to NSS after a leave of absence. . . . Bill Slater, exploiter from Universal-International, was here working on promotion for "Bedtime for Bonzo." . . . The Redfield, Redfield, held its formal opening. It replaces the Rozoda which was destroyed by fire in 1949. . . . Dumont is going to have a theatre again. Date for the opening of the Star theatre there is set for March 1. Manager of the house will be G. F. Howard of Des Moines.

DETROIT

Business is returning to normal with the return of normal weather. Louis Prima and his orchestra is appearing on the Fox stage with "Al Jennings of Oklahoma" the screen attraction. Palms opened Tuesday with a double bill, "Tomahawk" and "Once a Thief." Adams is holding "Frenchie" for a second week. Michigan is featuring "Born Yesterday." . . . Dick Powell is due in town next week to appear on the stage of the Fox in conjunction with the opening of his "Cry Danger." . . . Norman Wheaton manager of the Downtown and Telenevs theatres announced the houses are observing their ninth anniversary. . . . The Strand in Flint, Michigan, has adopted a new policy of late shows in which patrons can arrive as late as 1:30 A.M. and see a complete program.

HARTFORD

"Born Yesterday" was held over for a fifth week at the E. M. Loew's. . . . Domi-

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nick Suriano has been named assistant manager of the Warner Capitol theatre, Springfield, Mass. He was formerly assistant manager at the Warner Strand in Hartford. . . . Frank Morin, manager of the Warner Regal theatre, Hartford, is observing his 22nd year with the Warner circuit. . . . Harry F. Shaw, division manager, and Lou Brown, advertising and publicity manager, Loew's Poli-New England Theatres, presided at a Hartford area Loew managers' meeting at the Poli Building here. In attendance: Lou Cohen, Poli, and Fred R. Greenway, Palace, Hartford; Joe Boyle, Loew's Poli, Norwich; Bob Carney, Loew's Poli, Waterbury; Morris Mendelsohn, legal department. . . . Hartford visitors: Ben Simon, 20th-Fox; Phil Gravitz, MGM; Joe Mansfield, Eagle-Lion Classics; Ray Canavan, Larry Wallace, E. M. Loew's Theatres, Boston.

INDIANAPOLIS

The Warren, new 386-seat house erected by popular subscription, will open at Williamsport March 1 under the management of C. A. Christy. . . . J. J. McKelski, formerly assistant manager at the Circle, has been named manager of the Indiana, succeeding Milton Kaiser, resigned. Dallas Schuder moved from the Lyric to fill the vacancy at the Circle. No replacement for him has been named yet. . . . H. K. Embleton, Monogram branch manager, reports orders for more than 400 prints to be shipped in the territory during Monogram Week. . . . Covington, Ind., now has a curfew law chasing all youngsters under 18 off the streets at 9:30 P.M., Sunday through Thursday. They have until midnight Friday and Saturday. . . . Business was moderately good at first runs last week, despite bad weather. "Vengeance Valley" grossed a nice \$12,000 at Loew's, "The Steel Helmet" \$11,000 at the Indiana and "Frenchie" \$9,400 at the Circle.

LOS ANGELES

The two Paramounts did the unusual, holding over "At War with the Army" as a companion feature to the new entry, "The Great Missouri Raid." Entering its eighth week at the Pantages and Hillstreet, "Born Yesterday" proudly proclaimed its five Academy Award nominations. "The Company She Keeps" played with "Hunt the Man Down" at Loew's State and the Egyptian. J. Arthur Rank's "Operation Disaster" bowed in at the United Artists circuit and "Stage to Tucson" opened at the Orpheum and Hawaii while "Cry Danger" was announced to succeed "The Enforcer" at the three Warner houses. Eric Von Stroheim's "The Devil and the Angel" was set for the Paris. . . . Filmgoers will be able to purchase their furniture at the Vinnico circuit's American theatre on South Broadway and Ray Richmond's Pico on Pico Blvd. and Figueroa in the future. The two houses have been converted into furniture emporiums. . . . Sero Enterprises will handle the buying and booking for the Circle Drive-in, slated for a March 17 opening by the Howell Brothers. . . . 20th Century-Fox western division manager Herman Wobber, assistant Buck Stoner and branch manager Alex Harrison came down from San Francisco to attend a meeting of company executives, including midwest division manager Eddie Arron. . . . TV took over on another local film house, this time Sherrill Corwin turn-



"I'm supposed to leave at four. Mom set the alarm."

MOTION PICTURE HERALD

ing over his Beverly Hills Music Hall on Wilshire Blvd. to a TV outfit for a video showcase. . . . Sam Berns was named as manager of the Picfair theatre by new owner Al Levy.

LOUISVILLE

"Joan of Arc" was returned to Louisville at popular prices via the Brown. Opening at the Rialto was "Call Me Mister" coupled with "Bowery Battalion," and the Strand featured "Short Grass" and "Sierra Passage." The Mary Anderson was scheduled to bring in "The Killer That Stalked New York"; while Loew's was to offer "Cause for Alarm" and "Three Husbands." Rounding out the program the Scoop was to bring in "Arabian Nights" and "Sudan." . . . W. Leon Hisle, manager of the Allen and Kentuckian Theatres, has been recalled to active Navy duty. In his absence Mrs. Ralph Cundiff and Mrs. Hisle will manage the corporation. . . . The Twin Drive-In and the Kenwood Drive-In Theatres here which normally operate on week-ends during the winter months, were again forced to cancel their week end shows due to inclement weather. . . . Thieves took an undisclosed amount of money from a safe at the Crescent Theatre. . . . Out-of-town exhibitors seen on the row recently included: J. E. Isaac, Cumberland Amusement Co., Cumberland, Ky.; Tex Richards, State, Crouthersville, Ind.; George Peyton, Griffith, LaGrange, Ky.; L. M. Denton, Shepherd, Shepherdsville, Ky.; Joe Brauer, Strand, Paoli, Ind.; Homer Wirth, Crane, Ind.; Mr. and Mrs. E. L. Ornstein, Ornstein Theatres, Marengo, Ind.; and A. N. Niles, Eminence, Eminence, Ky. . . . Bidding for the Saturday matinee children's business, the local theatres are offering special shows approved by civic groups that appeal to children. . . . Marvin Rogers is the new assistant manager at the Chak-

eres' Shelby & Burley Theatres, Shelbyville, Kentucky. Mr. Marvin has replaced Robert Hackney. The resident manager of the Burley and Shelby is Eric Hammel.

MEMPHIS

Memphis first runs were featuring special events. Special horror show stage presentations were given at Malco. . . . Ethel Gray (Pug) Wells, American Airlines, came to Memphis to tell the story of how her experiences aloft became basis for the MGM picture, "Three Guys Named Mike," opening at Loew's Palace. . . . Ritz went on a two-shows-a-day basis with reserved seats for "Cyrano de Bergerac." . . . Loew's State showed "Vengeance Valley"; Strand "September Affair," and Warner "The Enforcer." All reported improved business. . . . Truman Pratt, new owner of Royal Theatre at Light, Ark., which he purchased from S. D. Thorn, was in Memphis booking. . . . Grover Wray, Exhibitors Services, was on a business trip to Shreveport. . . . J. C. Brown, owner of Broadway Drive-In at Dickson, Tenn., now on a week-end operation, will open his outdoor operation full time March 1. . . . Exhibitors shopping and booking on Filmrow included M. E. Rice, Jr., Brownsville; N. B. Fair, Somerville; W. F. Ruffin, Jr., Covington; Whyte Bedford, Hamilton; W. C. Kroeger, Portageville; C. F. Bonner, Pine Bluff; W. R. Lee, Little Rock; Charles Eud., Ackerman; Paul Myers, Lexington; Bim Jackson, Ruleville; and Mrs. Vallery Gullett, Benoit.

MIAMI

Bob Daugherty, manager of the Olympic which was to celebrate its Silver Jubilee this week, reported gala events on the agenda. Planned were activities to include Miami

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pioneers present at the 1926 opening and a parade of local mayors, in office during that period. . . . Columbia's Jack Cohn, was a visitor at the Boca Raton Club. . . . 2,500 enthusiastic patrons, attended the 4th annual Variety Club "Show of Shows" at the Olympia to make it a most successful benefit for the Variety Children's Hospital. An estimated \$15,000 was raised by the cooperative work of most of the nightclub talent in the area, the Olympia theatre management, Musicians Local 655, Stagehands Local 545 Operators Local 316, emcees Miles Bell and Walter Winchell, AGVA, and co-chairmen for Variety Club Al Weiss and Sonny Shepherd. . . . Edgar Pearce is once again manager of the Plaza, which was leased from Wometco earlier in the season. . . . Local screens now showing "Call Me Mister," "Carib, Miracle, Miami," "Operation Pacific," "Paramount, Beach," "Flying Missiles," "Town," "Samson and Delilah," "Florida, Sheridan," "Adam and Evalyn," "Lincoln, Mayfair Art," "Dancing Years," "Colony Art," "Seven Days to Noon," "Flamingo," and "Dallas" at the Olympia, with John Boles heading the stage show. . . . Midnite offerings included "Target Unknown," "Town, and "The Enforcer" at the Paramount.

MILWAUKEE

Mrs. Puelicher, a commentator over WISN here, was guest at the meeting of the committee for the Kiddie Matinee programs in the club room of the St. Cloud Oriental theatre, February 10. Mrs. Puelicher is interested in teenagers and their problems and is planning a panel discussion on the air involving eight teenagers on "Behavior in the Movies." . . . The Wisconsin Variety Club gave a welcome dinner February 15, in honor of Mark Wolf, International Chief Barker, and Col. McGraw, International executive director. . . . Featured downtown last week were "Born Yesterday" at the Riverside theatre with "Bowery Battalion" as co-feature. At the Towne could be seen "Bedtime for Bonzo." "Highway 301" was viewed at the Warner.

NEW ORLEANS

Despite the cold weather of recent weeks and the carnival parades, balls and varied attractions a week before and on Mardi Gras Day, "Born Yesterday," at the RKO Orpheum chalked up tremendous attendance in four weeks and is still going great in its fifth week. . . . Vic Meyers, former manager of RKO Orpheum for many years, is back in the business again as owner of the Peacock, a neighborhood house. . . . The Maco, now the Gilsland, Gilsland, La., reopened. Associated Theatres will buy and book the films. . . . The Starlite drive-in, Natchez, Miss., reopened. Neal Nixon's drive-in near Amite, La., will open on March 1st. . . . Ben Smith sold his Star theatre, Morse, La., to Mrs. G. C. Broussard. . . . New Orleans can well be tagged the "Research Mecca" for film producers and directors. Among the many here lately in search for material was producer Arthur Freed, who contemplates a musical on the life of "Huckleberry Finn," and Mitchell Leisen, director, who was here for Mardi Gras festivities. . . . Visiting were Sam Pasqua, Gonzales, La.; Mr. and Mrs. Tom McElroy, Shreveport, La.; W. C. McCurdy, Santa Rosa, Jay, Fla.; Stanley Taylor, theatre owner in Crosby, Liberty and Gloster, Miss.; R. E. Car-

The National Spotlight

rolla, Arcade, Slidell, La.; Ira Phillips, Joy, Moreauville, La.; Ike Katz, president, Kay Films Exchanges, Inc., Atlanta, Ga., and William Lighter, Jr., Pass Christian, Miss.

NEW YORK

Six new first-run pictures were scheduled to open at theatres on and around Broadway this week. They included: Twentieth Century-Fox's "The Thirteenth Letter," at the Rivoli; RKO's "Cry Danger" at the Paramount; Universal's "Under the Gun" at the Criterion; MGM's "Mrs. O'Malley and Mr. Malone" at the Palace; 20th-Fox's "U.S.S. Teakettle" at the Roxy, and the British-produced "Scott of the Antarctic" at the Little Carnegie. . . . Barney Balaban, Paramount president, returned to New York from Florida. . . . A. W. Schwalberg, president of the Paramount Film Distributing Corp., was due to leave this week for an inspection tour of Canadian exchanges.

OKLAHOMA CITY

The Larry theatre at Yukon shows a foreign show once a month, to which people from towns as far as Kingfisher come to see a picture which is produced in their own language. . . . "Al Jennings of Oklahoma" will be premiered at 105 theatres in the state during the month of February. . . . The Midwest had a Sneak Preview. . . . First run theatres are showing: Midwest, "Grounds for Marriage"; Sooner, "Hot Rod," plus "Colorado Ambush"; Criterion, "The Great Missouri Raid"; Tower, for a second week, "Stolen Kisses," "September Affair"; Plaza, "Branded"; Capitol, "Branded" and "Queen of the Amazons"; Ritz, "Harriet Craig" and "Adventures End"; Center and State, "Al Jennings of Oklahoma"; Warner, "Mutiny on the Bounty"; the Frontier, "Mary of Scotland."

OMAHA

Omaha's City Council has put over for three weeks a zone change request by Herman Gould of Lincoln so he can build this city's second drive-in theatre. Since residents protested, Gould must get five of seven votes. . . . G. V. Fleming says if he doesn't find a buyer for the Lynch theatre at Lynch in three weeks he will dismantle the equipment and ship it to an Iowa location. . . . James Travis has put a new glass front on

the Strand theatre, Milford, Ia., expanded the auditorium 35 feet and generally improved the inside appearance. . . . Frank J. Barba bought the Howells theatre at Howells from Dr. J. F. Polinsky. . . . Col. William McCraw was the top speaker at the Omaha Variety Club dinner. Nate Sandler, Des Moines chief Barker, was among the guests. . . . J. J. Shinback, RKO theatres division manager, and Matty Colon, in charge of out-of-New York theatre booking, were in town. . . . Dr. B. L. Odvarka has resigned as manager of the Clarkson theatre at Clarkson operated by the Commercial Club. . . . Fred Wupper has disposed of his theatre interests at Clearwater, Neb., will concentrate on an ice cream confection business in Neligh, Neb. . . . Don McCord has been named manager of Midwest Amusement Company's Bluffs theatre, Scottsbluff, Neb. Melvin Becker succeeds Mr. McCord as manager of the Grove, Gehring, Neb.

PHILADELPHIA

Warner theatre circuit announced the following managerial changes in the territory: Earl Dutton, assistant at the Circle, is the new manager of the Northeastern, replacing Johnny Nirenberg, who transferred to the Forum. . . . Reuben Robinovitz is now managing the Lindy, succeeding Gilbert Addeo, who left the circuit to manage the Stiefel-Blumberg's circuit's President. Robert Loving takes a three-month leave of absence from the Earl with Conly George replacing him. Samuel Crayder returned to the Princess, with John Plunkett moving from that house to the 333 Market. William Wood, assistant manager at the Orpheum, will be acting manager at the Sedgwick while Leo Balsley takes a leave of absence. Charles Cohen, Cross Keys manager out on sick leave, is replaced by Henry Eytge, who moved over from the Imperial 60th, which will now be managed by William White. William Kaneisky returned to the Warner circuit as manager of the Palace. In the territory, Hilton Francis resigned as manager of the Princess, Camden, N. J., with assistant Anthony Kaneri moving up. Ray Thompson, managing the Leroy and Peoples, Millville, N. J., left the company, with Theresa Miller moving up as temporary manager. Samuel R. Smith, coming in from the Capitol, Lancaster, Pa., was appointed assistant manager of the new Towne, Wilmington, Del. . . . Joseph Conway, local exhibitor, was elected president of the suburban Bala-Cynwyd Finance Association for the seventh straight year. . . . Hirsh Amusement Co. sold the Pike and an adjoining lot to the McKay and Hunter food market for a reported \$23,000. . . . American Telefilm Corp. organized here to produce and distribute TV shows on film. . . . Bernard Saret is the new manager of the Renel here, an A. M. Ellis Circuit house.

PITTSBURGH

P. F. Rosian, formerly head man for Universal-International in Cincinnati, has succeeded Pete Dana as the company's district manager for the Pittsburgh area. Mr. Dana recently was promoted to Eastern sales boss. . . . Gabe Rubin has acquired the territorial rights for the Italian film, "Bitter Rice," which is breaking records at the Art Cinema. . . . Diana Lynn, Jessie White and Bonzo the Chimp are tagged for personal ap-

(Continued on opposite page)

(Continued from opposite page)

performances at the Fulton theatre here in connection with the showing of "Bedtime for Bonzo." . . . Incidentally, the Fulton's first test of its new television apparatus was adjudged a success and may lead to some special shows in the future. . . . Robert M. Dale, who started at the Liberty and Newsreel theatres, has been promoted to assistant manager of the J. P. Harris theatre. . . . WDTV, the only television station here, is reported ready to buy or lease the Barry theatre for special productions.

PORTLAND

"Bitter Rice" at Parker's Guild theatre goes into its fifth week. . . . Kenneth Anderson, formerly with Sterling theatres in Seattle, has joined the J. J. Parker Theatres and will handle advertising and exploitation for Astoria Theatres. . . . Ted Galanter, MGM field representative conferred with Jack Matlack of Parker Theatres on "Kim" and "Magnificent Yankee." . . . Keith Penzold, manager of J. J. Parker's Broadway, arranging living model display for camera fans to herald showing "Watch the Birdie." . . . Oscar Nyberg, manager of the Orpheum in Portland holding "Operation Pacific" for second week. . . . Harry Moyer, Jr., now operates both the Milwaukee and Gresham theatres in the Moyer chain. . . . Thirty-two drive-ins serviced in Oregon in 1950 by Portland exchanges. . . . Twin City drive-in between Centralia and Chehalis purchased by Ron and Roy Gamble for a reported \$80,000.

RICHMOND

Five openings at first run theatres are "Second Woman" at Loew's; "The Sun Sets at Dawn," National; "Mudlark," Byrd; "The Company She Keeps," State; and "Mystery Submarine," Capitol. "Operation Pacific" goes into its second week at the Colonial. "Dallas" and "Last of the Buccaneers" playing a split week at the Booker T, with "The Third Man" and "Spy Hunt" at the Walker. Westover reissuing "The Mikado" for two days. . . . Ethel "Pug" Wells was in town ahead of MGM's "Three Guys Named Mike," arranged by Tom Baldrige, MGM exploitation; George Peters, manager Loew's here; and John Snyder, Virginia sales manager for American Airlines. . . . George Clanton, owner of the Daw theatre, Tappanahock, is the first in the state to report installing a popcorn machine and candy counter as a result of the reports and discussions at the Virginia MPTA meeting recently. . . . Hal Lyon will open a drive-in at Franklin this spring. Jim Francis, of the Dixie drive-in, is planning for a March 1 opening.

SAN ANTONIO

"Bitter Rice" did such big business at the Empire theatre recently that it is held over for a second week. . . . The Zaragoza Teatro renewed their stage show policy, thus again making it San Antonio's only vaudeville house. . . . New films opening downtown were "Tomahawk" at the Aztec, and "Halls of Montezuma," Majestic. . . . Vic Jones, John Rowley, R&R, Dallas; George Spence, R-R, Laredo; Paul J. Poag, Rita and Texas theatres, Del Rio; Genaro Trevino, Jose Salazar, Alta Vista, Beville; Joseph Pepe

Suarez, Mexicano Theatre, Odessa, and Tropical, Midland, were recently in town to book Latin-American pictures.

SAN FRANCISCO

The past week brought a rise in total Market street grosses of the preceding week. Leading the poll: "Steel Helmet" at the Fox with "September Affair" at the St. Francis second. New on marquee row: At the Orpheum, "Valentino"; "Belle Le Grande" at the Fox; "Vengeance Valley" at Loew's Warfield; "The Company She Keeps" with vaudeville at the Golden Gate; "The Great Missouri Raid" at Paramount and "Street Corner" at the State. . . . Hulda McGinn will be back at her desk Monday after representing the California Theatres Association on the panel of the California State Commission Convention in San Diego. . . . Earl Long, Paramount theatre manager, enceed the Cerebral Palsy show at the San Francis, which proved a complete success. . . . John Heavey, 65, oldest stage hand member of Local 16 IATSE, died suddenly while at work at the War Memorial Opera House. . . . Another suit for injuries in the amount of \$10,200 has been filed against Fox West Coast Theatres as a result of the collapse of the Sequoia theatre's ceiling last June. . . . The Mayfield, owned by Westside theatres, at South Palo Alto, is undergoing complete renovation and will be renamed the Cardinal.

ST. LOUIS

One of the most talked about films in a long time moved in on the local scene as the English thriller "Seven Days To Noon" opened at the Shubert. Nothing but raves from the critics. . . . Other new openings, both in the downtown sector and the Grand Avenue colony included "Vengeance Valley" at Loew's State; "Branded" at the Fox and "Call Me Mister" at the Missouri. . . . Snow, ice and cold which slowed down the trek to the theatres houses apparently couldn't compete with two holdovers which kept the turnstiles clicking. "Kim" showing at Loew's Orpheum moved into its fourth week for the downtown customers, while "At War With The Army" after two big weeks at the Missouri moved to the Ambassador along with "High Lonesome". . . . Russ Bovim, manager of Loew's State, was getting things ready this week for the personal appearance in St. Louis of airline stewardess Pug Wells who is currently making a tour of 25 major cities in connection with the release of "Three Guys Named Mike," film based on her experiences.

TORONTO

The Savoy theatre, newest in Ben Okun's Biltmore chain, opened here this week with "Mr. Universe" sharing the bill with "Tough Assignment." Gerald Sanderson, just arrived from England, is manager of the new house which will feature a policy of first run pictures. . . . United States Marine Squadron 441, in town as guests of the Toronto Scottish Regiment, paraded to the Odeon Toronto Theatre to help ballyhoo "Halls of Montezuma" on opening night. . . . Other openings were "Born Yesterday" at the Imperial, "I'd Climb The Highest Mountain" at Shea's, "Women Without Names" at the Towne Cinema, "The Titan" at the International Cinema. "The Steel

Helmet" at the Downtown, Glendale, Scarborough, State and Mayfair, and "Call Me Mister" at the University and Nortown. Only holdovers were "Kim" at Loew's "Two Weeks With Love" at Loew's Uptown, both in their second week, while "The Mudlark" at the Odeon Hyland continued for a sixth week. . . . "For Heaven's Sake," in its second showing, is billed with "You Were Meant for Me" at the Tivoli and Capitol. "Trio," in its second run at the Odeon Danforth, Fairlawn, Humber and Christie, is supported by "Remember the Day." Famous Players have brought back "The Snake Pit" and "Apartment for Peggy" on the same program at the Victoria and Eglinton.

VANCOUVER

After the *Vancouver Sun* raised its advertising rates, theatres cut down their space in the *Sun*, and increased their advertising in the rival newspapers, *Province* and *News Herald*. . . . Film business is fair at all downtown theatres, outstanding being "The Mudlark" at the Vogue and "Bonnie Prince Charlie" at the Strand. Also playing: "Reap the Wild Wind," reissue at Cinema; "The Next Voice You Hear" at the Dominion; "At War With the Army" at the Orpheum; "Joan of Arc" at the Capitol; "DOA" at the Plaza and Fraser; "Savage Justice" at the Paradise; "A Song to Remember," reissue, at the Studio; and "Hot Rod" plus a stage show at the Odeon Hastings. . . . Odeon Circuit switched local managers in several theatres when Carman Gentile, Lux manager, resigned, succeeded by Frank Marshall from the Metro in New Westminster, who was replaced by Johnny Stobart from the Cambie, Vancouver. Garth Johnston assistant manager at the Vogue, was promoted to manage the Cambie; Vicki Lobb, Vogue secretary, succeeded Mr. Johnston.

WASHINGTON

Holdovers included "Born Yesterday" at the Warner for a third week; "Vengeance Valley" at the Capitol for a second week; "Seven Days to Noon" at the Trans-Lux for a fifth week; "Cyrano" at the Playhouse for a fifth week; and "Mudlark" at the Plaza for a third week. New openings included "A Yank in Korea" at the Metropolitan; "Kim" at the Palace; "Target Unknown" at RKO Keith's; "Manon" at the Dupont. Carryovers included: "Red Shoes" at the Little; and "At War with the Army" at the Columbia. . . . "Father of the Bride" will be broadcast from Constitution Hall on February 25, to open the Red Cross Fund Appeal. . . . On Saturday, February 24, the Variety Club's traditional "Thank You Luncheon" for the ladies who aided in the Welfare Awards Drive, was to be held in the Shoreham Hotel. Mrs. Sara S. Young headed the Women's Committee for the Drive. Invited were Chief Barker Morton Gerber, past Chief Barker Wade Pearson, Frank Boucher and James Sandford who assisted Fred S. Kogod, chairman of the Welfare Committee; George Crouch, vice-chairman of the Welfare Committee; and Mrs. Leslie Coffelt, widow of the White House Guard who died defending the President. . . . Robert Smeltzer, Warner Bros. Pictures District Manager, was given a surprise luncheon at the Statler hotel by his fellow theatre men on the occasion of his celebration of 35 years in the motion picture business.

Para. Drops Trade Shows

Trade screenings have been ended by Paramount, it has been announced by E. K. O'Shea, distribution vice-president, who said in a letter to all branch managers the failure of exhibitors to attend was a "truly shocking" matter.

After studying reports from exchanges on attendance, Mr. O'Shea said the company was convinced that "other ways and means" will have to be used for showing films.

"In some cases," he added, "it may be desirable to engage small theatres during the day for special exhibitor invitational showings, the press and opinion molders. Other pictures may lend themselves to evening previews in regular theatres with large audiences. This type of showing has been very successful and invaluable to exhibitors, as well as ourselves, particularly with comedies."

Mr. O'Shea also told the branch heads that "effective immediately, therefore, you may commence the sale of our picture immediately on receipts of a new release schedule announcing forthcoming productions." He said, too, that trade showing of films was not mandatory under the anti-trust consent decree. This "merely provides that an exhibitor is entitled to certain cancellation privileges on pictures licensed which have not been 'trade shown' prior to the license," he said.

The purpose of the trade screenings, Mr. O'Shea said, was "to give each exhibitor an opportunity not only to appraise a particular picture but, even more important, to afford him the opportunity to develop proper sales angles for presentation to his public. Exhibitors have not taken advantage of this opportunity."

TRADE PAPER AD INCLUDES PRESSBOOK

The Motion Picture Daily in Tuesday's Air Mail edition inaugurated something completely new in service for exhibition: inclusion of a complete pressbook in the form of an advertisement for a picture soon to be released. The film in this case is "Volcano" which will be distributed by Eagle Lion Classics. The pressbook as included in the Daily is in eight pages and incorporates all the essentials to help the exhibitor plan his campaign at the earliest possible date. The difference between this and the old-style pressbook is that all the necessary ingredients have been extracted and presented to the showman in a punchy and precise manner.

"September Affair" Opens New Theatre in Syracuse

The opening of the new Astor theatre in Syracuse, N. Y., Wednesday was to feature the premiere in that city of Paramount's "September Affair." Elaborate plans were made for what was described as "the most elaborate premiere celebration held in this city since the end of World War II." Operators of the theatre are City Entertainment Corp., and Robert W. Dowling, president of the City Investing Corp. (the parent company), was to be host at a special dinner of leading citizens on the day of the opening at the Syracuse Hotel. Special guests were invited to the premiere following a series of special events on "Motion Picture Entertainment Day" as proclaimed by Mayor Thomas J. Corcoran.

Swiss System Described

A meeting of leading circuit executives interested in the development of theatre television was held in New York Monday to discuss the new Swiss-originated Eidophore large-screen television system and to hear a report on it from Charles Skouras, president of National Theatres, 20th Century-Fox subsidiary.

A deal under which 20th-Fox shares in the development and exploitation of the Eidophore system was signed recently in Zurich by Spyros P. Skouras, president of 20th-Fox.

At the New York meeting, Charles Skouras went into details regarding the nature of the Swiss equipment. The consensus of those who heard him appeared to be that it would take two or three weeks of contemplation and review of the various possibilities before any one of those present could venture to speculate on the extent to which the new development might influence plans to place large orders for theatre television units with American manufacturers.

It is known that RCA let it be understood that, should it receive orders for 200 sets or more, the price could then come down from the present \$25,000 to about \$15,000 or lower. Pledges are said to have been made thus far for approximately 100 units, of which 71 would go to the National Theatres Circuit.

Among those present were George Skouras, Ted R. Gamble, Frank C. Walker, Joseph Vogel, Fred J. Schwartz, Leonard H. Goldenson, Gael Sullivan, Robert O'Brien, Nathan L. Halpern and Luther Gamble.

Arnold Pressburger Dies In Germany at 65

The death of Arnold Pressburger, 65, veteran film producer in Hollywood and Europe, was reported from Hamburg, Germany, last week. Mr. Pressburger, connected with the film industry for 41 years and with more than 200 pictures to his credit, died of a stroke while working on a German film, "The Beast." In 1930, he had produced the first big British sound film, "City of Song."

Born in Austria, Mr. Pressburger entered the industry there in 1909 and founded the Sascha Film organization and the Sascha Studios in Vienna. In 1925, he transferred his activities to Berlin, starting the Cine-Alliance Film Company. Nine years later he came to Britain and founded the British-Cine Alliance. He emigrated to the U.S. and became an American citizen in 1942.

In the U.S., through his Arnold Productions, he delivered to United Artists such films as "Shanghai Gesture," "Hangmen Also Die," "It Happened Tomorrow" and "Scandal in Paris." Mr. Pressburger leaves a son, Fred, and a daughter, Nelly Brash, who lives in Los Angeles.

POSTPONED!

NEW TRADE SHOW DATES

for M-G-M's "ACROSS THE WIDE MISSOURI"

(Formerly March 1st)

NEW DATES—MARCH 16th

Same Times! Same Places!

Same Wonderful Picture (and still in Technicolor)!

The Hollywood Scene

Says Audience Is Only Motion Picture Expert

by WILLIAM R. WEAVER
Hollywood Editor

The ladies and gentlemen of Exhibition who've been writing in "Letters to the Herald" and "What the Picture Did for Me" about the all-satisfying success of the Ma - and - Pa - Kettle pictures know it's no accident, but they may not know quite how come. The remarkably simple explanation is that Leonard Goldstein, who produces them, believes "the audience is the only motion picture expert in this world" and maintains personal, on-the-spot contact with that expert at all times and at all costs.

On seven major exhibition tours, interspersed with many minor ones, he has visited 40 cities and innumerable towns during the past four years, stationing himself in the lobbies of the big theatres and the little ones and watching the customers from arrival to departure, questioning some of them and getting, he says, answers obtainable nowhere else under the sun.

"When you see the kinds of people who buy the tickets, watch the expressions on

their faces when they go in, and again when they come out, and you ask yourself what you had in that picture that pleased them or didn't, you get the feeling that you're beginning to know the score. You get promptly disillusioned about the ivory-tower method of manufacturing entertainment out of names and production polish, and you go back to your studio with your whole concept of your job reconditioned by your experience. I talk with exhibitors, too, and with exchange men, on my trips, and learn importantly from them, but it's the audience that tells the real story."

The "real story" the audience tells in these times, his studio's most prolific producer says, is that the ticket public is more interested in subjects than in personalities. He says, "I would rather produce a right subject just reasonably well than a bad one splendidly." Of the Kettle pictures, which stemmed from his "Egg and I" he says, in explaining their popularity, "Self-identification has a lot to do with it. Everybody finds in each one of them something, or many things, a situation or experience, which has occurred in his own life. And of course everybody loves those two great principal characters. Look over any list of the great pictures of all time and you'll find self-identification was a key factor in every success."

The Goldstein travels to the industry's points-of-sale and the first-hand testimony of the cash customers have convinced him, he says, that the future of this business will

be brighter or darker pretty closely in proportion to the degree of intelligence and judgment exercised in the selection of subjects for production. So long as subjects are chosen to fit personalities instead of audience interest, he observes, the business will be held back by the necessitous circulation of some elaborately and expertly fashioned productions (he names a few current examples) that nobody cares about paying to see. He is not making a case against big budgets and famous names (he uses plenty of both, in other pictures) but he does make a case for tight casting, by which he means putting the right player in a given role whether anybody ever heard his name before or not. He says this calls for a scrapping of the "who's in it?" line of thinking, inside and outside the industry, and the sooner the better.

Two Pictures Started

Two pictures were started, and nine others were finished, to bring the week's total of pictures in shooting stage down to 26. Both new studio undertakings were Lippert productions.

Carl K. Kittleman started "Little Big Horn," directed by Charles M. Warren, with John Ireland, Lloyd Bridges and Hugh O'Hara.

Producer-director Ron Ormond launched "Kentucky Jubilee," with Jerry Colona, James Ellison and Jean Porter.

Annual Academy Awards Set Back to March 29

The Academy of Motion Picture Arts and Sciences last week announced the postponement of its annual awards presentation from March 22 to March 29 because the former date occurs during Holy Week.

THIS WEEK IN PRODUCTION:

STARTED (2)

LIPPERT

Little Big Horn
Kentucky Jubilee

FINISHED (9)

COLUMBIA

China Corsair
The Secret

MGM

The Tall Target (for-

merly "The Man on the Train")
The Strip

MONOGRAM

Nevada Badman

PARAMOUNT

Submarine Command
(formerly "Submarine Story")

RKO RADIO

On the Loose
(Filmmakers)

UNIVERSAL-INT'L

The Real McCoy
Iron Man

SHOOTING (24)

EAGLE LION

Cloudburst (Monter-Paul Prod.; London, England)

INDEPENDENT

Slaughter Trail (Irving Allen Prod.)

Storm Over Tibet

(Summit Prod.)
Secrets of Beauty
(Hallmark Prod.)
The Lady Says No!
(Ross-Stillman Prod.)

MGM

Texas Carnival
Strictly Dishonorable
The Law and Lady
Lovely

PARAMOUNT

My Favorite Spy

The Greatest Show on Earth
Crosswinds (Florida)

RKO RADIO

Androcles and the Lion
The Thing (Winchester Pictures)
Two Tickets to Broadway

20TH CENTURY-FOX

The House on the Square (England)
The Secret of Convict

Lake (Mammoth Lake)

Golden Goose (Thor Prod.)

Meet Me After the Show

The Frogmen
Kangaroo (Australia)

WARNER BROS.

Painting the Clouds With Sunshine
Moonlight Bay
I Was A Communist for the FBI
Tomorrow Is Another Day

Brotherhood Plans Ready

All branches of the industry were making final plans last week for the inauguration of Brotherhood Week, which started Sunday.

Distributors, exhibitors, producers sent in reports from the 36 regional areas on arrangements made to give this intra-faith period the full benefit of an industry trained in all the facets of promotion.

According to Charles M. Reagan, national chairman of the Brotherhood Week Committee, and Loew's sales executive, "this year's observance by members of the amusement industry promises to be the most impressive since Brotherhood Week was first sponsored by the National Conference of Christians and Jews back in 1934."

The encouraging reports, Mr. Reagan said, forwarded by chairmen, co-chairmen and committee members of the various groups, include city reports forwarded by 32 distributor chairmen to Ben Kalmenson, Warner sales chief and distribution committee chairman, and reports by 56 exhibitor co-chairmen sent to Gael Sullivan of Theatre Owners of America, and Trueman T. Rembusch of Allied States Association, exhibitor co-chairmen.

Other Brotherhood Week executives who have reported their respective groups all set to go are Marc Wolf, Variety Club chief barker and chairman of the National Variety Clubs Committee; William J. German, chairman of the Laboratories Committee, and Edmund Reek, Newsreels Committee chairman.

Rosen, Schneider Named 1951 UJA Co-Chairmen

Sam Rosen, Fabian Theatres, and A. Schneider, Columbia Pictures, have been named co-chairmen of the amusement division of the United Jewish Appeal for the 1951 campaign, it was announced last week by Louis Broido, general chairman, at the first organizational meeting of the division. Mr. Rosen, Mr. Broido and Harry Brandt addressed the meeting. Executive committee co-chairmen who will assist the division chairmen are: Barney Balaban, Jack Cohn, S. H. Fabian, Fred J. Schwartz and Svyatosl P. Skotnias.

PARAMOUNT SELLS THE THEATRE, TOO

The Paramount in New York is selling the theatre along with the show. Ads placed in the metropolitan newspapers for "Cry Danger" carried the bold-lettered legend: "Comfort is the Byword at the Paramount... from the start of a thrilling movie... to the finish of a gala in Person Show." Dick Powell is making a personal appearance at the theatre.

LATE REVIEW

U.S.S. Teakettle

20th-Fox—The Land Navy

Twentieth Century-Fox, which has turned to the columns of *The New Yorker* for refreshing story ideas with considerable success in the past, now does it again with "U.S.S. Teakettle."

It should be set forth well up front and now that, despite a fitting title which, nevertheless, may suggest something in the direction of an heroic naval saga, this attraction is a comedy. A war time comedy, yes; but with war in the background and at no time explosively seen.

From an article by John W. Hazard, the screenplay by Richard Murphy evolved. The subject matter deals with landlubbers in the navy during World War II and how through courage, persistence and the hard way they make the grade. The story centers around a secret project—a condenser designed to convert salt water into distilled water to power a steam engine at high speed and, more significantly, to make ships so equipped independent of fuel supplies.

Gary Cooper, with an engineering degree 18 years behind him, is picked from Naval Reserve to captain PC 1168, the patrol craft selected by naval brass for the experiment. A landlubber without prior command or sea experience, Cooper is surrounded by officers and crew as green as he is. How experience and circumstance inculcate morale and cap the experiment with a successful conclusion is the general story line. But the treatment is loaded with amusing incident, accident, funny pieces of business and a finish which is as different as it is funny. This develops at the end of the trial run with the officiating admiral on board. The engine throttles freeze, thereby making it impossible to cut the speed. The PC craft skims under drawbridges raised just in time, misses scows and freighters and finally comes to an inglorious end in a minor-scale collision with one of the ships of the line. But, because Cooper and his crew did demonstrate the dubious possibilities of the invention, he and the crew got a citation.

"U.S.S. Teakettle" deals with refreshing material. It is well-performed by a cast including Millard Mitchell, Eddie Albert, John McIntire, Jane Greer and others. Henry Hathaway's direction is alert and on the solid side. Fred Kohlmar produced.

Reviewed at 20th Century-Fox screening room in New York. Reviewer's Rating: Very Good.—RED KANN.

Release date, April, 1951. Running time, 93 minutes. PCA No. 14921. General audience classification. Lt. John Harkness.....Gary Cooper
Chief Boatwain's Mate.....Millard Mitchell
Lt. Bill Barron.....Eddie Albert
Ellie.....Jane Greer
John McIntire, Ray Collins, Harry Von Zell, Jack Webb, Richard Edman, Harvey Lembeck, Henry Slate, Ed Begley, Fay Roope, Charles Tannen, Charles Buchinski, Jack Warden, Ken Harvey, Lee Marvin, Jerry Hausner, Charles Smith, Bernard Kates, James Cornell, Glen Gordon, Laurence Hugo, Damian O'Flynn.

Credit Curbs Also Hit New Theatre Financing

WASHINGTON: The Federal Reserve board last week extended its credit curbs to the financing of new theatres, film exchanges and other types of non-residential structures. The order became effective February 15. It is not expected to have too great an effect on the film industry, due to the tight curbs on building already ordered by the National Production Authority, and to the fact that borrowing does not finance too great a part of commercial construction anyhow. The new credit restriction limits maximum loans on non-residential structures to 50 per cent of the value of the property, the value defined as the bona fide sale price in case of a sale.

Manta-Rose Meet Held

CHICAGO: Ed Brown of the Gayety theatre, Chicago, and the Michigan City district, were announced as the winners of the Fall Drive conducted by Manta & Rose's Indiana-Illinois Theatres, which held a two-day managers' meeting at the Blackstone Hotel here last week. The drive was held during October, November and December, 1950.

In the kick-off bulletin, all important dates for the entire three months had been listed and suggestions made as to how they could be tied in. Prizes of \$2,000 were announced—\$1,200 in three monthly prizes of \$400; \$500 for the winning district and \$300 in "housekeeping" prizes. The district that stood out was Art Wartha's Michigan City-LaPort District.

In the individual theatre category, Mr. Wartha and his Tivoli theatre, Michigan City, rated second after Mr. Brown, and L. Nye at Hoosier, Whiting, and T. Pappas at Voge, East Chicago, tied for third.

The Fall housekeeping inspection results established Floyd Robinson of the Goshen in Goshen, first; Ben Mortenson, Michigan City 212, an outdoor house, second, and Jack Demos of the Lex in Chicago, and Bill Callen of the Bucklen, Elkhart, tied for third.

Addressing the assembled managers, Jack Rose said: "We tried something new on this drive. We tried to point out, in advance, how best to accomplish the desired result—an increase in box office and concession receipts and a decrease in operating expense. We know we were spending a lot of money at a time when our business was at its lowest ebb. But we also knew that if we were going to take it on the chin, we would do so fighting. It was a calculated risk, and we took it."

Alex Manta stressed showmanship and theatre care. "Even the best selling efforts are no substitute for a clean theatre, clean rest rooms, proper temperature, good ventilation, a comfortable seat and good sound and projection," he said.

Paramount Division Managers Meet March 2

Paramount has scheduled a meeting of its divisional sales managers for March 2nd and 3rd at the home office, it was announced Tuesday by A. W. Schwalberg, president of Paramount Film Distributing Corporation. The meeting will be the first since last September.

Attending will be M. R. Clark, South Central Division Manager; J. J. Donohue, Central Division Manager; Howard Minsky, Mid-Eastern Division Manager; Hugh Owen, Eastern and Southern Division Manager; G. A. Smith, Western Division Manager, and Gordon Lightstone, Canadian General Manager.

Present from the home office will be Barney Balaban, Adolph Zukor, Paul Raiborn, E. K. O'Shea, Oscar Morgan and Jerry Pickman, in addition to Mr. Schwalberg.

What the Picture did for me

Columbia

BETWEEN MIDNIGHT AND DAWN: Mark Stevens, Edmond O'Brien—Excellent produced Radio Patrol action drama. Held audiences, and business was good. Played Friday, Saturday, February 2, 3.—Frank Vesley, State Theatre, Hollister, Calif.

GOOD HUMOR MAN: Jack Carson, Lola Albright—Business no good here—nothing but empty seats. Pass it up. Played Wednesday, Thursday, February 7, 8.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

IN A LONELY PLACE: Humphrey Bogart, Gloria Grahame—Listed in MOTION PICTURE HERALD as "very good." Our audiences listed it as very bad, not only by staying away and not giving us average business, but those who came gave us a bad time, and some walked out. Played Wednesday, Thursday, February 7, 8.—Frank Vesley, State Theatre, Hollister, Calif.

MUTINEERS, THE: Jon Hall, Adele Jergens—No good for us. Doubled with "Good Humor Man." No business. Played Wednesday, Thursday, February 7, 8.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

Eagle Lion Classics

RED SHOES, THE: Anton Walbrook, Marius Goring, Moira Shearer—We took a chance on this one. I believe our customers were just ready for something different, which is what they certainly needed. To our surprise, it almost broke our record B.O. Played Sunday, Monday, January 14, 15.—Tom S. Graff, Grand Theatre, Pollock Pines, Calif.

SARABAND: Stewart Granger, Joan Greenwood—This doubled with "The Red Shoes" and was very well received. It was in fact more popular than the aforementioned. Also Stewart is hot as a firecracker here since "King Solomon's Mines." Both pictures, of course, were the finest form of screen entertainment. Played Sunday, Monday, January 14, 15.—Tom S. Graff, Grand Theatre, Pollock Pines, Calif.

Lippert

HOSTILE COUNTRY: James Ellison, Russell Hayden—Pleased old and young alike. Just what our situation needs. Fair price, considering the cast and production values. Also an unusually good trailer for this type of product. Played Saturday, February 3.—Tom S. Graff, Grand Theatre, Pollock Pines, Calif.

Metro-Goldwyn-Mayer

ANNIE GET YOUR GUN: Betty Hutton, Howard Keel—We tried to show this during the worst weekend we have ever had—ice, snow and no electricity. In one respect it was a shame to waste a wonderful picture like this at such a time, but if we hadn't had such a program, the few people who did come probably wouldn't have ventured out. Played Sunday, Monday, February 4, 5.—Marcella Smith, Vinton, McArthur, Ohio.

BATTLEGROUND: Van Johnson, John Hodiak—We played this one rather late. Didn't draw too well, but our weather is still bad—very icy. Now that we are fighting again, I wonder how war pictures will go over. They were just beginning to be popular when the Korean "police action" started. Now I don't know what to think. Guess I'll just sit back and wait for reports from other small town exhibitors. Played Sunday, Monday, February 11, 12.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

BLOSSOMS IN THE DUST: Greer Garson, Walter Pidgeon—This film really brings back the lost audi-

... the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 28.

ence which we hear so much of these days. One of the finest reissues on the market at present. Customers were very pleased. Played Friday, January 19.—Tom S. Graff, Grand Theatre, Pollock Pines, Calif.

DATE WITH JUDY, A: Wallace Beery, Jane Powell, Elizabeth Taylor, Carmen Miranda, Robert Stack—This is not a new picture, but it is better than some of the new ones. Similar to "Louisa" and "Mickey." Comments good. Played Tuesday, Wednesday, Thursday, February 6, 7, 8.—L. Brazil, Jr., New Theatre, Bearden, Ark.

JOHNNY EAGER: Robert Taylor, Lana Turner, Van Heflin—One of MGM's finest reissues. However, our customers simply do not approve or condone cops and robbers in their film product. Wonderful picture—lousy attendance. Played Friday, February 2.—Tom S. Graff, Grand Theatre, Pollock Pines, Calif.

SHADOW ON THE WALL: Ann Sothern, Zachary Scott—This combined with "Hone of Dracula" to make a spook show, which proved to be the only way that we could pull this type of product out of the hole. If we had not made this into a spook show, I shudder to think of our B.O. figure. Played Friday, January 26.—Tom S. Graff, Grand Theatre, Pollock Pines, Calif.

SUMMER STOCK: Judy Garland, Gene Kelly—Here is a small town natural. Give it your best playing time. A per excellent musical built around the farm. Really will bring them in. Played Sunday, Monday, January 21, 22.—A. T. Wohlert, Main Theatre, Altamont, Ill.

THREE LITTLE WORDS: Fred Astaire, Red Skelton—Pretty cold to expect too much. However, business was above average and it was a lovely picture. Played Monday, Tuesday, January 29, 30.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

Monogram

COUNTY FAIR: Rory Calhoun, Jane Nigh—We can't condemn this picture because it didn't do business, as the weather wouldn't bring them out for Sally Rand. Played Friday, Saturday, February 2, 3.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

SNOW DOG: Kirby Grant, Chinook—Despite the fact that there is no star value in this film, it seems to be the type of entertainment our patrons are after. Containing a great deal of action combined with better than average performance, it was well received here. Played Saturday, January 30.—Tom S. Graff, Grand Theatre, Pollock Pines, Calif.

Paramount

COPPER CANYON: Ray Milland, Hedy Lamarr—This drew fairly well. I think it was the cast more than the picture, as it is just run of the mill. If your town likes Lamarr, Milland and westerns, play it.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

UNION STATION: William Holden, Nancy Olsen, Barry Fitzgerald—Seemed to be liked by most of our patrons, but did not do much business. Paramount sold it at a fair price, but believe it would be better as double bill. Plenty of action from start to finish. Played Wednesday, Thursday, February 6, 7.—Shirley W. Booth, Booth Theatre, Rich Hill, Mo.

Republic

LONELY HEARTS BANDITS: Dorothy Patrick, Robert Rockwell—This apparently is not what the public is craving for! While extremely well acted for a second feature, the story runs along lines that our patrons do not care to be viewed by themselves or their children, and of course if the children do not come, neither will the parents. Played Saturday, January 27.—Tom S. Graff, Grand Theatre, Pollock Pines, Calif.

ROCK ISLAND TRAIL: Forrest Tucker, Adele Mara—Sub-zero weather closed the show last two nights and will re-run. The few who saw it the first night said it was a good show. Played Tuesday, February 6.—Shirley W. Booth, Booth Theatre, Rich Hill, Mo.

RKO-Radio

JOAN OF ARC: Ingrid Bergman, Jose Ferrer—Due to poor weather, we took a loss on this one. However, comment was excellent and picture was eagerly awaited. If the elements had been kinder to us, I believe that we could have done very well with this product. Good trailer. Played Sunday, Monday, January 21, 22.—Tom S. Graff, Grand Theatre, Pollock Pines, Calif.

Twentieth Century-Fox

ALL ABOUT EVE: Bette Davis, Anne Baxter—Nothing to rave about. A good ladies' picture. I believe a small town exhibitor will benefit better by running a scheduled performance—this will bring them in. I did not have to run a second show. Played Sunday, Monday, January 28, 29.—A. T. Wohlert, Main Theatre, Altamont, Ill.

AMERICAN GUERRILLA IN THE PHILIPPINES: Tyrone Power, Micheline Prell—Color photography and filmed in the Philippines—what a relief to see some new background! The picture was well received and pleased almost everyone. Very good business. Filipinos for many miles came to see it and helped swell the gross. Lots of action and unusual sights. Practically everyone was sure that it was the real Gen. McArthur in the final scene. Played Sunday, Monday, Tuesday, February 4, 5, 6.—Frank Vesley, State Theatre, Hollister, Calif.

BROKEN ARROW: James Stewart, Jeff Chandler, Debra Paget—A fine picture that lived up to its advance reputation. Business considerably over normal. Bought right and produced a nice average for the film exchange. One woman walked out, saying "Too many Indians." Other comments were all good. Played Sunday, Monday, Tuesday, February 4, 5, 6.—Shirley W. Booth, Booth Theatre, Rich Hill, Mo.

PINKY: Jeanne Craine, Ethel Waters, Ethel Barrymore, William Lundigan—This picture did better than I expected—agreedly surprised at the business. Played Monday, Tuesday, February 5, 6.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

THREE CAME HOME: Claudette Colbert, Patric Knowles—This picture, although timely, went over big first night but failed badly the second night. Played Monday, Tuesday, January 15, 16.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

WHEN WILLIE COMES MARCHING HOME: (Continued on following page)

(Continued from preceding page)

Dan Dailey, Corinne Calvet—Willie couldn't get them to march into the theatre—too cold. War pictures overdone. Played Wednesday, Thursday, January 31, February 1.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

WILL JAMES' SAND: Mark Stevens, Coleen Gray—This is the picture! Went to town on both Friday and Saturday. Play it by all means! Played Friday, Saturday, January 19, 20.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

Universal

FRENCHIE: Joel McCrea, Shelley Winters—This did fair on Friday. By Saturday, word got around and we really went to town! Played Friday, Saturday, February 9, 10.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

KANSAS RAIDERS: Audie Murphy, Brian Donlevy, Marguerite Chapman—Generally liked—lots of action, color photography. Audie Murphy well liked, and building himself up. Brian Donlevy with his immaculate gold-braided uniform always spotless, got a few laughs here and there. We blame the director—why don't they let the boys get dirty and messed up? Do they have to clean and press their clothes after every scene? This is not a big picture, but will please the majority in spite of everything. Played Friday, Saturday, February 9, 10.—Frank Vesley, State Theatre, Hollister, Calif.

LOUISA: Ruth Hussey, Ronald Reagan—Fine entertainment for all the family. Comments good. Played Sunday, Monday, February 4, 5.—L. Brazil, Jr., New Theatre, Bearden, Ark.

LOUISA: Ruth Hussey, Ronald Reagan, Spring Byington—I did not get to see this one, but it drew well and people really liked it. They seem to go for light comedies and I hope Universal keeps up with this comedy streak.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

MA AND PA KETTLE GO TO TOWN: Marjorie Main, Percy Kilbride—We had hoped to do outstanding business. We did above average, but no sellout. Played Monday, Tuesday, Wednesday, January 22, 23, 24.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

SIERRA: Audie Murphy, Wanda Hendrix—A very good outdoor picture in beautiful color. Picture has a good story, music and entertainment for the entire family. About as good as "The Kid from Texas." Played Sunday, Monday, January 28, 29.—L. Brazil, Jr., New Theatre, Bearden, Ark.

Short Product in First Run Houses

NEW YORK—Week of Feb. 19

ASTOR: Home Tweet Home.....Warner Bros.
Laugh Aday.....Simmons
 Feature: Harvey.....Universal
CAPITOL: Guatemala.....Universal
 Shooting of Dan McGraw.....MGM
 Feature: Vengeance Valley.....MGM
CRITERION: Mat Masters.....Columbia
Newlywed Boarder.....RKO
Hare We Go.....Warner Bros.
 Feature: Frenchie.....Universal
MAYFAIR: Safety Second.....MGM
 Features: The Last Gangster.....MGM
 The Big Store.....MGM
PARAMOUNT: Popeye (Vacation With Play)
 Pacemaker (Inside Circus).....Paramount

Sportscope (Big House Rodeo).....RKO
 Feature: Cry Danger.....RKO
RIVOLI: March of Time (Strategy for Victory)
 20th-Fox
Stage Struck.....20th-Fox
 Feature: The 13th Letter.....20th-Fox
ROXY: Wide Open Spaces.....20th-Fox
 Feature: Call Me Mister.....20th-Fox
STRAND: Canned Feud.....Warner Bros.
 Ski in the Sky.....Warner Bros.
 Sunday Roundup.....Warner Bros.
 Feature: Operation Pacific.....Warner Bros.

CHICAGO—Week of Feb. 19

STATE LAKE: Potty Tat Trouble.....Warner Bros.
 Canned Mike No. 3.....Columbia
 Feature: Storm Warning.....Warner Bros.

WINCHESTER 73: James Stewart, Shelley Winters—Good picture. Played it three days instead of two days, making a nice week. Played Thursday, Friday, Saturday, January 25, 26, 27.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

WISTFUL WIDOW OF WAGON GAP, THE: Bud Abbott, Lou Costello—This picture did fair midweek business in spite of rain and cold. Played Wednesday, Thursday, January 17, 18.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

"Tokyo File 212" Ready

Plans to get "Tokyo File 212" in national release as soon as possible in order to gain the full benefit of its timeliness were launched last week following the signing of contracts whereby RKO Radio will distribute the Breakston-McGowan Production.

Dividends Show Drop

WASHINGTON: U. S. Commerce Department reported last week its preliminary total for publicly-reported cash dividends of the film industry in 1950 amounted to \$37,026,000.

This compares with a 1949 final total of \$45,684,000. The final 1950 figure is likely to be much higher than the preliminary figure, although it will still be below 1949. Late reports from various companies always boost the preliminary figure substantially. For example, in 1949, the final figure was almost \$5,000,000 higher than the preliminary total, and in 1948, the final figure was almost \$10,000,000 higher than the earlier revised total.

Even considering this, the trend appears to be downward. The 1948 preliminary figure was \$44,905,000 and the 1949 preliminary figure was \$40,855,000. The all-time peak was the 1947 figure of \$54,641,000. The Commerce Department usually figures publicly-reported dividends in the film industry at about 65 per cent of the total.

NSS Asks Dismissal of Anti-Trust Poster Suit

Charging that independent poster renters have been engaging in "bootleg trafficking of copyrighted material," Louis Nizer, counsel for National Screen Service, last week asked U. S. District Judge James P. McGranery in New York to deny a motion for summary judgment asked by Charles Lawlor and Mitchell Pantzer, plaintiffs, in the anti-trust suit against NSS and eight major companies.

Mr. Nizer leveled this charge after Francis T. Anderson, counsel for the plaintiffs, described the action of NSS as cause for injunctive relief on the grounds that its contract for exclusive rights to distribute poster material and trailers are illegal per se.

Earl G. Harrison, counsel for the film companies with the exception of Warner Brothers, said NSS could do a better job than the companies themselves.

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 WILL IT DESTROY US ALL?
THE THING
 from Another World!
 HOWARD HAWKS' Startling MOVIE!
 RKO RADIO

Ads like this are appearing in 58 National Magazines and 93 Sunday Newspaper Supplements totaling 185,761,000 circulation.

Will Consult Exhibitor on Raw Stock

WASHINGTON: Nathan D. Golden, head of the film section of the National Production Authority, this week said exhibitors would be consulted if and when NPA takes any action on the raw stock situation which affects them.

"There have been no exhibitors at any of the conferences (on raw stock) so far because there's been no need for them," Mr. Golden said. "We haven't done anything affecting them. If we should plan anything that affects them, they'll be consulted at the proper time."

One of the complaints voiced at the Allied States Association board meeting here last week was that so far all NPA conferences on raw stock had involved only distributors, producers and film manufacturers, with no exhibitor-participation. Mr. Golden said that if distributors could cut the number of prints on any picture without hurting exhibitors, "that's all to the good."

It was learned that 20th Century-Fox executives were studying a plan to conserve raw stock by reducing the number of prints without impairing service to the theatres. The plan, it is understood, would involve no material changes in the availability of pictures.

The Commerce Department's office of international trade this week ruled that raw stock shipments to countries outside the Western Hemisphere would require export licenses. Such requirements do not affect shipments valued at less than \$25.

Radio, Television Used To Promote MGM's "Kim"

A concentrated one-day campaign to promote the showing of MGM's "Kim" in New York neighborhood houses was tried on Tuesday when special promotion devices were aired over radio station WOR, and television station WOR-TV. The campaign was planned by Howard Dietz, MGM's advertising and publicity director, and Ernest Emerling, Loew's advertising manager, in collaboration with the Donahue & Coe advertising agency. MGM provided guest personalities, music from the picture, film clips and other items used in the "Kim" campaign.

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IN NEWSREELS

MOVIE TONE NEWS, No. 15—New action in Korea. Flying saucer mystery explained. Northwest hit by floods. President Truman and Boy Scouts. Seven hours from New York to London. Inaugural of President Vargas. Republican rally. Underwater trip. Teeners back from Korea.

MOVIE TONE NEWS, No. 16—Flying box cars aid U. N. in Korea. Eisenhower sails for Europe. Truman at Army testing ground. Thirteen-year-old G. I. sent home. National AAU track meet. U. S. tennis champ wins in Australia. Skaters roll out the barrel.

NEWS OF THE DAY, No. 240—U. N. troops fight Reds. Gen. Marshall urges U. S. army of 100,000 in Europe. Truman greets cadets. Tide of Toys. "G. I." loses lion pal. Dog show. Ski stars.

NEWS OF THE DAY, No. 239—Truman sees new U. S. weapons. Inside Canada's super-atomic plant. MGM win top honors in poll of fans. Korea, G. I., 13, bids Army goodbye. Jalopy races. Barrel jumping championship.

PARAMOUNT NEWS, No. 52—Indoor track season. Photoplay prize. Gen. Marshall on European defense. Flying saucers no longer mystery. Dog show. Soldier has pet lion.

PARAMOUNT NEWS, No. 53—Automobiles in the news. Basketball scandal. Truman sees weapons. Boy soldier goes home. Korea.

TELENEWS DIGEST, No. 7-B—Korea, new Seoul action. U. S. sends arms to Thailand. Floods in Holland. Frank Costello testifies. Admiral Nimitz in security post. Flying saucers. Religion in Japan. Mannheim dies. Horse racing.

TELENEWS DIGEST, No. 8-A—See-saw battle in Korea. Truman sees new arms. Shah of Iran marries. "Flapping" wing plan in France. Jap volcano again erupts. Gen. Collins speaks on Army power. The Yankee dynasty.

UNIVERSAL NEWS, No. 41—U. N. troops stem Red tide. Floods in North Carolina. Austrian avalanche. Skiing, motorcycle racing, dog show.

UNIVERSAL NEWS, No. 42—Korea. Truman sees new weapons. Hurricane lashes Spain. Bonzo in New York. Youngest soldier goes home. Soccer training device. Barrel jumping.

WARNER PATHE NEWS, No. 54—Road to Seoul in Korea. Flying saucer mystery ends. Ice jam endangers Pennsylvania community. Arson tied with draft evasion. Photoplay awards. A "G. I." and pet lion. Dog show, track.

WARNER PATHE NEWS, No. 55—Truman sees Aberdeen improving grounds. G. I., 13, sent home. Acheson urges Atlantic Pact arms aid. Shah of Iran marries. Inside Canada's atom plant. Basketball fix. Korea.

Legion Approves Six Of Nine New Releases

The National Legion of Decency this week approved six of nine new films reviewed. In Class A-1, morally unobjectionable for general patronage, were: "Gene Autry and the Mounties" and "Ma and Pa Kettle Back on the Farm." In Class A-2, morally unobjectionable for adults, were four pictures: "Another Shore," "Only the Valiant," "Royal Wedding" and "Three Guys Named Mike."

In Class B, morally objectionable in part for all, was "Payment on Demand" because it "reflects the acceptability of divorce and contains suggestive situations and dialogue."

In Class C, condemned, were: "Manon," because it "condones immoral actions. It seriously offends Christian and traditional standards of morality and decency and contains material morally unfit for entertainment motion picture audiences," and "No Orchids for Miss Blandish," because it "condones and glorifies immoral actions and characters. It contains suggestive costuming, dialogue and sequences; presents sympathetically suicide in plot solution."

Iowa Bill Hits Drive-Ins

A bill to license drive-in theaters for a fee of \$25 a year, and to require that the screen of a drive-in theatre be at least 200 feet from a highway and not visible from the highway, has been introduced in the Iowa legislature.

Film Export 1950 Total \$24,155,176

WASHINGTON: Total value of U. S. exports of motion picture films and equipment in 1950 amounted to \$24,155,176, a slight drop from the \$24,844,203 of exports in 1949, the Commerce Department has reported.

Film chief Nathan D. Golden said that while there were some actual gains in exports of 16mm raw stock and in some classes of equipment, these were more than offset by sharp drops in shipments of 35mm raw stock and in most classes of exposed feature films.

Shipments of all types of exposed feature film dropped from 283,674,453 linear feet valued at \$8,548,716 in 1949 to 271,601,228 linear feet valued at \$8,315,954 last year. Exports of exposed 35mm positive feature film fell from 240,361,529 feet valued at \$7,026,339 to 235,954,832 feet valued at \$6,901,263. Shipments of exposed 35mm negative feature film dropped in terms of linear feet but rose in dollar value. Last year's exports in this category were put at 9,802,241 feet valued at \$621,198 as against 11,038,059 feet valued at \$541,703 a year earlier.

The Department said that shipments of exposed 16mm positive feature films dropped from a 1949 figure of 29,580,184 feet valued at \$842,963 to a 1950 total of 23,956,960 feet valued at \$702,754. In the exposed 16mm negative category, shipments fell from 2,694,681 feet valued at \$137,711 to 1,887,195 feet valued at \$90,739.

Total shipments of all types of raw stock dropped from 366,907,461 linear feet valued at \$6,541,816 in 1949 to 320,657,075 feet valued at \$6,239,156 last year. Exports of 35mm positive raw stock fell in terms of both linear feet and dollars, while those of 35mm negative raw stock increased in terms of linear feet but dropped in terms of dollars. Shipments of 16mm raw stock increased considerably in both the positive and negative categories, in terms both of linear feet and dollars. Shipments of 8mm positive raw stock dropped but those of 8mm negative raw stock rose.

In 1950, 15,327 cameras valued at \$1,338,938 were shipped abroad as against 11,016 cameras valued at \$1,170,115 in 1949. The number of 35mm cameras shipped actually dropped, but there were sharp gains in the 16mm and 8mm field.

Last year 21,881 projectors valued at \$3,611,533 were shipped as against 21,374 valued at \$3,829,544 a year earlier. Exports of 8mm projectors increased but those of 35mm projectors, 16mm silent projectors and 16mm sound projectors dropped.

The value of exports of all other types of equipment fell slightly from \$4,754,012 in 1949 to \$4,649,595 in 1950. Shipments of sound recording equipment, motion picture screens and projection equipment parts rose, but those of sound reproducing equipment and arc lamps fell markedly.

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INDEPENDENT FILM BUYERS REPORT ON PERFORMANCE

Product which has played their theatres since May 15 is evaluated herewith by film buyers of U. S. independent circuits. This report covers 93 attractions and 6,748 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative, embracing additional ratings with those published in the 38 preceding issues of the HERALD. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

THE FILM BUYER'S RATING

	EX	AA	AV	BA	PR
All About Eve (20th-Fox)	36	28	57	27	6
American Guerrilla in the Philippines (20th-Fox)	9	55	50	15	—
At War With the Army (Para.)	19	7	1	—	—
Between Midnight and Dawn (Col.)	—	—	2	7	11
Bitter Rice (Lux)	8	2	—	—	—
Black Rose, The (20th-Fox)	15	43	63	55	16
Born to be Bad (RKO Radio)	—	3	20	20	10
Born Yesterday (Col.)	8	10	1	—	—
Branded (Para.)	7	27	12	1	—
Breaking Point, The (W.B.)	—	—	22	33	35
Breakthrough (W.B.)	14	56	33	2	—
City Lights (U.A.)	1	2	1	1	1
Copper Canyon (Para.)	12	55	70	31	7
Dallas (W.B.)	13	20	16	2	—
Dark City (Para.)	—	—	5	12	22
Deported (U.I.)	—	—	—	1	11
Devil's Doorway (MGM)	3	13	54	14	6
Dial 1119 (MGM)	—	—	4	5	8
Edge of Doom (RKO Radio)	—	—	10	6	14
Emergency Wedding (Col.)	1	2	12	16	6
Fancy Pants (Para.)	7	53	75	34	25
Fireball, The (20th-Fox)	1	2	20	37	24
For Heaven's Sake (20th-Fox)	3	10	36	22	17
Frenchie (U.I.)	3	14	43	1	1
Fuller Brush Girl, The (Col.)	3	8	24	13	2
Glass Menagerie, The (W.B.)	—	10	4	21	41
Great Manhunt, The (Col.)	—	—	2	3	3
Great Missouri Raid, The (Para.)	2	5	—	—	—
Grounds for Marriage (MGM)	1	2	21	4	1
Halls of Montezuma (20th-Fox)	2	17	7	—	—
Harriet Craig (Col.)	—	5	17	33	20
Harvey (U.I.)	15	19	33	6	—
High Lonesome (E.L.C.)	—	1	14	15	3
Highway 301 (W.B.)	1	1	3	2	—
Hit Parade of 1951 (Rep.)	—	—	2	4	4
I'll Get By (20th-Fox)	3	53	70	18	—
Jackpot, The (20th-Fox)	—	37	42	42	15
Joan of Arc (RKO Radio)	—	1	—	1	11

	EX	AA	AV	BA	PR
Kansas Raiders (U.I.)	1	12	21	6	—
Kim (MGM)	10	8	8	2	—
King Solomon's Mines (MGM)	138	45	25	3	—
Last of the Buccaneers (Col.)	—	—	4	5	4
Let's Dance (Para.)	—	11	56	44	5
Life of Her Own, A (MGM)	—	12	26	73	50
*Louisa (U.I.)	11	48	84	33	9
Mad Wednesday (RKO Radio)	—	—	6	5	20
Man Who Cheated Himself, The (20th-Fox)	—	—	—	3	3
Milkman, The (U.I.)	—	14	24	13	3
Miniver Story, The (MGM)	—	2	26	47	60
Mrs. O'Malley and Mr. Malone (MGM)	—	3	16	25	13
Mister 880 (20th-Fox)	—	19	67	52	8
Mr. Music (Para.)	2	37	58	8	2
†Mudlark, The (20th-Fox)	—	—	1	1	3
My Blue Heaven (20th-Fox)	27	63	70	29	3
Mystery Submarine (U.I.)	—	4	6	4	2
Never A Dull Moment (RKO Radio)	—	11	35	9	2
Next Voice You Hear, The (MGM)	1	2	3	26	35
No Way Out (20th-Fox)	1	6	16	18	30
Operation Pacific (W.B.)	7	12	2	—	—
Pagan Love Song (MGM)	3	13	33	15	1
Panic In the Streets (20th-Fox)	—	6	8	33	30
Petty Girl (Col.)	2	13	117	22	4
Pretty Baby (W.B.)	—	13	26	54	33
Right Cross (MGM)	—	7	24	42	7
Rio Grande (Rep.)	3	29	65	38	13
Rocky Mountain (W.B.)	—	16	35	30	11
Saddle Tramp (U.I.)	5	41	22	9	1
Samson and Delilah (Para.)	12	21	5	—	1
Shakedown (U.I.)	—	1	9	8	2
†Short Grass (A.A.)	—	3	1	1	—
Sleeping City, The (U.I.)	—	1	8	12	19
Stars In My Crown (MGM)	94	43	91	9	—
†Steel Helmet, The (Lippert)	2	6	1	—	—
Storm Warning (W.B.)	2	—	3	3	—
Sunset Boulevard (Para.)	13	22	26	29	46
Tea for Two (W.B.)	12	41	64	16	5
Three Husbands (U.A.)	—	—	1	4	—
Three Secrets (W.B.)	—	9	30	17	22
To Please A Lady (MGM)	15	42	55	12	6
Toast of New Orleans (MGM)	1	7	45	42	29
Tripoli (Para.)	—	10	73	46	5
Two Flags West (20th-Fox)	11	18	65	25	1
Two Weeks—With Love (MGM)	1	21	87	16	12
Undercover Girl (U.I.)	—	1	3	8	6
Union Station (Para.)	—	5	39	55	21
†Vendetta (RKO Radio)	—	1	2	2	2
Walk Softly, Stranger (RKO Radio)	—	1	24	26	7
Watch the Birdie (MGM)	1	7	22	8	—
West Point Story, The (W.B.)	1	18	42	11	1
When You're Smiling (Col.)	—	—	1	5	2
Where Danger Lives (RKO Radio)	—	6	13	11	3
Women on the Run (U.I.)	—	—	3	16	7
Wyoming Mail (U.I.)	1	6	16	12	11

MANAGERS' ROUND TABLE



An International Association of Motion Picture Showmen — Walter Brooks, Director

"Co-Operation Makes Public Relations"

"CONTACT"—the news bulletin of showmanship and showman tips, published by Fox Midwest theatres in Kansas City—has done us the honor of reprinting some things from the Round Table, so we'll reciprocate and repay ourselves by lifting the headline above, and the items below for the benefit of members.

We surmise that Senn Lawler, advertising and publicity director for the circuit, is responsible for this issue—and we might add the side remark, that circuit operations are so generally good, and so often a credit to the industry, because they are so carefully and completely based on pure showmanship. (It is only where movies are without local competition that showmanship lags.)

The U. S. Marine Corps has on several occasions in the past month had reason to write "thank you" notes to Fox Midwest managers in Wichita, Kansas. One to C. C. Murray, for giving passes to recruits while awaiting transportation, and another to Tom Steele, for donating office space to a recruiting sergeant. The Christmas Seal publicity chairman also wrote Tom a nice letter of appreciation for the effort he gave them in Pittsburgh, Kansas.

Frank Kennedy, Commonwealth manager in Norton, Kansas (that's the competition!), is cited in *Contact* for a newspaper column he does called "Frankly Speaking," which extolls the virtue of coming attractions in film theatres, and his selling approach in announcing an advance in admission prices. Wallace Bruce, manager of the Lyons theatre, Lyons, Kansas, is credited with "Greater Movie Month" in February, and a Movie Calendar for the rural trade.

C. C. Murray, of the Fox Wichita theatres, and Leonard Kane, of the Sullivan theatres (that's the competition, again!), are jointly praised for the newspaper response to their campaign for the "March of Dimes" which grossed \$8,160.76 in collections for the fight against polio. Woody Hillsbeck, manager of the Tiger theatre, Carthage, Mo., reports audience collections of \$279.22 in his theatre, and 56 other

BETTER SLOGANS

THEATRE FACTS, the official bulletin of Allied Theatre Owners of Indiana, credits the Interstate circuit in Texas with an assortment of suggested slogans, which are well worth the careful consideration of good showman, and thanks to Trueman Rembusch, for routing the information toward this Round Table desk.

IF IT'S LAUGHTER YOU'RE AFTER—
Go to a Movie
REACH FOR YOUR HAT AND YOUR MRS.—
Go to a Movie
HOUSE FATIGUE OR OFFICE RUT?—
Go to a Movie
GOOD FUN FOR A LITTLE COST—
Go to a Movie
MAKE THE WHOLE FAMILY HAPPY—
Go to a Movie
GET OUT OF THE EVERYDAY GRIND—
Go to a Movie
JUST WHAT YOU NEED TO CHEER UP—
Go to a Movie
FORGET TODAY'S WORRIES TODAY—
Go to a Movie
MAKE LIFE A LITTLE MORE PLEASANT—
Go to a Movie

And Trueman adds some showmanship advice which may be necessary, even with the use of slogans: He suggests it might be better to say "Come to the Blank Theatre" than merely "Go to the Movies"—that's optional, and local, depending on whether or not you're cooperating with other houses. And he warns against the use of "If It's Laughter You're After" added to copy for a bitterly dramatic picture. Any single slogan is apt to be dogmatic and arrogant, so vary them with the attraction.

houses in the greater Kansas City area are continuing their collections for the infantile paralysis campaign. Do you wonder that we have laudatory comment from this corner, for this cooperative endeavor in the department of public relations?

Q British showmen now enter the second phase of their united industry effort, The Better Business Drive, which was launched with the "Showman's Brochure" described in the Round Table of January 20th. Peter Burnup has sent "pulls" of another booklet which has been mailed to every theatre manager in Great Britain.

The feature of the second phase is a national showmanship contest, with really substantial prizes offered. First prize is a trip to Hollywood for two persons, or 750 pounds in cash. There are equivalent second and third prizes, and supplementary prizes for assistant managers, plus a week's salary for the house staff in each winning theatre. We think that is something to work for, either pounds or dollars, for the good of film industry, anywhere in the world.

The judging will be on a basis of 100 "marks" per week, through the months of March, April and May. The idea is to spread the demonstration over both time and detail, thus to accent the sustained quality of showmanship in terms of continued effort and the kind of selling approach. Exploitation, public relations, civic programmes, etc., will be judged.

The British slogan, "Let's Go to the Pictures," is stressed, and entries from 51 geographical divisions will be represented. Clearly, a great deal of thought has been given to this enterprise. It's good to note the emphasis on community service, and the basic policies of the Round Table, expressed in an all-industry drive, by a nation of good showmen.

And it's time to note that the revival of showmanship in this country, so ably launched last year by 20th Century-Fox Film Corporation, is again in need of another treatment, from the same or equivalent sources. We would like to see a similar period of Showmanship Meetings, sponsored by a major film company, and conducted with as much energy and skill. And if this is a cue for COMPO, then let that organization function. —Walter Brooks



Sam Shubouf, manager of Loew's Ohio theatre, Cleveland, was fortunate in obtaining the 2nd Annual Exhibit of the Cleveland Society of Photographers as a lobby affair, including radio, television and newspaper publicity. It not only looked nice, but brought its own audience to the theatre.

Vic Sicila, manager of the Rivoli theatre, Muncie, Ind., who has photography as a special bent, invites amateurs to work on stage, and provides them with what it takes to make photographers happy.



Camera Fans & Clever Stunts --All Spell Showmanship



Jimmie Thames, advertising and publicity director for the Arkansas Amusement Corporation, had this rather convincing "Harvey" as street ballyhoo for the Arkansas theatre, Little Rock.



Rudy Koutnik, manager of the Fox Palace theatre, in Milwaukee, always fast with promotion, introduced these "Pre-Historic Women" in person to two baby Chimps at the Milwaukee Zoo.



Cliff Buechel, manager of the Mary Anderson theatre, Louisville, entertained a deep-sea diver in his 290-pound suit, as lobby display for "Operation Pacific," with the cooperation of a sponsor!

"Valentino" In 'Frisco

San Francisco is talking about "Valentino" as a result of one of the most subtle and dramatic publicity campaigns, arranged by Anne Belfer, publicist for the North Coast Orpheum theatre, with an assist from Mike Newman, Columbia's field man in the area. It started with the arrival of Mae Murray, selected because she knew the real Valentino as an old-time friend. A week in advance of the world premiere of the picture, she swept the town with the highlights of the great screen star of yesteryear in nostalgic memory.

A cleverly engineered press announcement from the Mayor's office "requested" the showing of the picture in San Francisco "because of the large Italian-American population," and two days were set aside, by proclamation, as "Valentino Days." From here on, San Franciscans took up the campaign. The Ballet Association announced "A Night With Valentino" at their membership ball, held at the Mark Hopkins hotel, and society editors joined in the publicity parade, with the "Peacock Court" of the Mark Hopkins turned into an Arabian Nights scene that rivaled anything the sheik had ever seen. A group of Hollywood stars, and local celebrities, took part, and appeared at the theatre.

In typical Anne Belfer style, the Southern Pacific railroad was brought into the exploitation picture, as well as all the unusual and colorful newspaper breaks that go with a typical San Francisco premiere. Radio, television, billboards and window tie-ups completed the campaign. A luncheon for by-line people provided the kick-off for the press and radio publicity campaign.

N. O. Plugs H. O.

John Dostal, manager of the Orpheum theatre, New Orleans, went all out in big display space to plug the hold-over of "Born Yesterday" which played its fourth week in the RKO house. That's pretty unusual for New Orleans and the statistics made good newspaper ad copy.



William J. Trambukis, manager of Loew's Strand theatre, Syracuse, sold "Salerno Beachhead" with a convincing bit of publicity proving how blood transfusion saved his life in World War I, and was the first in line as a new blood-donor, for the above newspaper picture, plus television, plus city-wide acclaim for patriotic showmanship.

SHOWMEN IN ACTION

Bill Harwell, manager of the Palace theatre, Lorain, Ohio, proud of his street ballyhoo and special displays for "Dallas," "Rio Grande," "West Point Story" and "Branded."

Anne Belfer, publicist for North Coast theatres in San Francisco, sold the idea of a special story on Columbia's new "Gerald McBoing-Boing" cartoon to the *Sunday Chronicle*, then tried for the magazine cover—and got it.

F. LaBar, Jr., manager of the Imperial theatre, Ashville, N. C., pleased the mother of a fighting Marine, who saw her son in the newsreel, by having a local photo shop make a dozen prints.

Kenneth J. Sniffin, manager of the Crescent theatre, Dalton, Ga., gets unusual style and strength by combining a single column star portrait with a single column ad mat, in his newspaper ads.

Spencer Bregoff, manager of the Ritz theatre, on Staten Island, N. Y., contrived a clever Valentine as advertising for "The Red Shoes" and had it sponsored by Capzio's—the dancers' cobbler.

Harry A. Rose, manager of Loew's Majestic theatre, Bridgeport, Conn., not annoyed at having to pose with Arlene Dahl, Phyllis Kirk and James Whitmore, for news pictures of their personal appearance with "The Magnificent Yankee."

Bill Trambukis, manager of Loew's Strand theatre, Syracuse, promoted 100 pounds of Loft's chocolates as a give-away on Valentine's Day.

John Conhaim, manager of the Hollywood theatre, East Orange, N. J., promoted postcards from the Farrell steamship lines, sailing to Africa, as direct-mail advertising for "King Solomon's Mines."

Lou Cohen, manager of Loew's Poli theatre, Hartford, and his assistant, Norm Levinson, getting big cooperative ads from local merchants to sponsor the opening of "Magnificent Yankee."

Ward Farrar, adv.-pub. manager for the RKO Capitol theatre, Newark, closed out 1950 with big newspaper breaks for "The Milkman," "Fuller Brush Girl" and "Pre-historic Women."

Fred Bachman, manager of the Lyric theatre, Minneapolis, made a striking newspaper ad from a night shot of his front display for "Kim," cutting ad copy into the dark background, playing up the marquee billing and strong use of cut-outs.

Joe Boyle, manager of Loew's Poli theatre, Norwich, promoted a sponsored contest for "The Magnificent Yankee" with the *Norwich Bulletin* giving it a publicity break.

Sol Sorkin, manager of RKO Keith's theatre, Syracuse, had a sponsored contest for "Never A Dull Moment" and an extra tie-up that awarded a free trip to the Park Sheraton hotel, in New York, with television and airline cooperation.

John A. Futch, manager of the Beach theatre, Jacksonville Beach, Fla., treated all registered Boy Scouts to a free movie, in recognition of Boy Scout Week.

J. Rogers Mahan, manager of the Mahan theatres, Waterbury, Conn., runs a heading on all of his newspaper ads reading, "Every Patron Is An Honored Guest."

Jim McCarthy, manager of the Strand theatre, Hartford, planted a fine newspaper column dealing with "Target Unknown" with friendly newspaper columnist, Allen M. Widem.

W. D. Ven Derburgh, owner of the Pageland theatre, Pageland, S. C., is using special heralds and newspaper space to plug Universal newsreels, because of public interest in the war in Korea.

Leon Bamberger's latest gadget is a legal-looking document, labeled "Judgment" and addressed to good showmen, by RKO Radio Pictures, petitioners, in behalf of "Payment On Demand."

The Navy will bring up its exploitation 16-inchers to salute the world premiere of 20th Century-Fox's "U.S.S. Teakettle" at the Roxy theatre on Broadway this week. Cooperation was arranged with top-brass naval officials in Washington.

→ → → →

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Campaign Catalog

QUALITY BAKERS SET BIGGEST FILM TIEUP

Arrangements have been completed by Metro-Goldwyn-Mayer for the most comprehensive, long-term promotion ever set by the company with a national advertiser. M-G-M stars and pictures will be featured by the Quality Bakers of America in a \$5,000,000 cooperative campaign which will include advertising throughout the year in 500 newspapers, posting of 24-sheets and 3-sheets, special window displays and the use of other mediums of advertising.

Announced by Howard Dietz and Dan Terrell, the tieup with the largest association of bakers in the bread industry covers M-G-M productions through December, 1951. Robert L. Schaus, Quality Bakers' advertising director, provides that 81 leading bakers, who supply bread to more than 20,000,000 homes, will carry the M-G-M message. On the first seven pictures in the campaign, more than 15,000 24-sheets will be posted. The same initial group of films will benefit by more than 27,500 three-sheets, 26,785 special posters, 189,000 store posterettes, and nearly 8,000 window displays. Newspaper advertising in full-page, half-page and quarter-page sizes, will appear in 500 daily papers throughout the country.

In addition, the complete campaign embraces another group of M-G-M releases, including 34 players for the full-year schedule. Arrangements are now being worked out for cooperation at the local level between theatres, M-G-M field exploiters and the various individual baking concerns. The initial list of pictures and players to be effected by the tieup is as follows:

- APRIL**
 Fred Astaire—"Royal Wedding"
 Peter Lawford—"Royal Wedding"
 John Hodiak—"Across the Wide Missouri"
 Arlene Dahl—"Inside Straight"
 Leslie Caron—"An American in Paris"
 Elizabeth Taylor—"Father's Little Dividend"
- MAY**
 Van Johnson—"Go For Broke"
 Marjorie Main—"Mr. Imperium"
- JUNE**
 Debbie Reynolds—"Mr. Imperium"
 Gene Kelly—"An American in Paris"
 Lennie Hayton—"The Painted Hills"
 Keenan Wynn—"Kind Lady"
 Sally Forrest—"Excuse My Dust"
 Nancy Davis—"People in Love"
- JULY**
 Howard Keel—"Show Boat"
- AUGUST**
 Esther Williams—"Texas Carnival"



Basic design showing how Fred Astaire will appear in newspaper and 24-sheet poster advertising for "Royal Wedding" under the Quality Bakers' tieup.

"Valentino" (Columbia)

The national campaign to launch Columbia's Technicolor production, "Valentino," kicks off with a full page in the February 27th issue of *Look* magazine, and will run through a heavy schedule of ads in *Life*, *Modern Romance*, *True Confession*, *Screenland*, *Silver Screen*, *Seventeen*, *Movie Life*, *Movie Stars Parade*, *Modern Screen*, *Screen Stories*, *Movieland*, *Screen Guide*, *Motion Picture* and *Movie Story*, winding up with full-color page runs in the Easter Sunday issue of *American Weekly*, largest circulated newspaper magazine supplement.

The selling approach of the campaign, one of the most comprehensive and impressive advertising schedules in some time, is obviously directed at the movie fan, who will remember Rudolph Valentino's original pictures, and the feminine audience who are romantically inclined in their memory of the famous star. The film began its pre-release engagements with the world premiere in San Francisco, starting February 15th, and is slated for April release. All national magazine advertising is timed to break just ahead of the key-city first runs.

'Alice In Wonderland' (Walt Disney)

The third of a series of meetings to execute pre-selling and exploitation plans for Walt Disney's production of "Alice In Wonderland" was held in New York, under the gavel of William B. Levy, Disney's world-wide sales manager. All phases of advertising, publicity and merchandising in what will be one of the biggest campaigns in history, were reviewed for executives and department heads ranging from the Hollywood studios to Disney's offices in London and on the Continent.

Much attention was paid to TV, following the success of Disney's Christmas show, which served as a blanket plug with an audience of 25,000,000. It is calculated this will open new vistas on advertising and publicity. The national magazine advertising campaign started with a spectacular four-color ad in the January 22nd issue of *Life*, and will be sustained through the next six months with color pages and spreads in a schedule of national magazines planned to carry over through the film's first run engagements.

Merchandising is the most ambitious ever attempted by the Disney organization, which means the greatest the industry has known. Over 100 firms who have been licensed to manufacture scores of "Alice" products will contribute their unique and unprecedented efforts. Fifteen national advertisers will use the "Alice" theme in cooperative magazine ads and store displays. Plans were outlined to make the music score pay off at the box office. With ten tunes destined for popularity, virtually all record and music firms are involved in a total of 46 individual records and three albums, with more scheduled to follow.

In the book field, every important publishing house has been tied in for the "Alice In Wonderland" promotion, spearheaded by the parade of 15 Simon & Schuster and Whitman editions, especially illustrated by Disney. These will go on the market in March, followed by Dell's comic book, 3,000,000 of which will hit the stands before April. King Features are putting out a syndicated cartoon page which will be serviced to newspapers all over the world for a period of 16 weeks, starting August 1st.

Plans have been formulated to send Kathryn Beaumont, 12-year-old voice of "Alice" on an extended personal appearance tour next summer, to plug the film via newspaper, radio and television, in hundreds of situations. A series of "opinion makers" screenings for press, educators and clergy will be run off during July in fifty key cities. The campaign will be bolstered with a coast-to-coast billboard campaign in which exhibitors are asked to join with their own use of 24-sheet stands, at the point-of-sale.

"Bird of Paradise"

(20th Century-Fox)

The national fashion and merchandising promotion in retail stores for "The Bird of Paradise" will go down in history as the most complete of its kind, supplanting "The Black Rose" for honors in that division of motion picture exploitation. Twenty-one manufacturers of soft goods in the women's wear field have created Spring fashions with "Bird of Paradise" as a theme and these fashions will be featured in upwards of 500 stores from coast to coast, during the Easter week release of the picture. Advertising in *Women's Wear*, the newspaper of the garment trades, has brought the whole proposition into focus, on a trade-to-trade basis.

The fashion promotion is a color promotion for a Technicolor picture. This means the styles created are made up in "Bird of Paradise" colors, which have only to be listed to be understood—Paradise yellow, Kalua blue, Tenga red, Isle green and Tapu straw. Any theatre manager can ask his wife if that isn't selling approach, from the outside in, and towards the box office. Ready-to-wear and accessories, lingerie, bathing suits and cosmetics, are included.

All the participants are running full-page ads in national magazines, and their local accounts are primed to use newspaper ads in every situation, with the department store paying the bill. Women through the country will be reading these ads within the next two or three weeks. The manufacturers have also sent out a great amount of dealer material which will be used as window display, counter display and elsewhere.

The Florists Telegraph Delivery Association, through their 8,500 local dealers, have completed a tieup which will place a color photo of Debra Paget in every store window, a schedule of full-color ads in national magazines for April, and local advertising in 225 newspapers. "Loverlight" diamond rings will sponsor a contest with \$100,000 in prizes, including a top prize for the loveliest "Bride of Paradise" plus local prizes through their dealers in every situation. The jeweler and the theatre manager nominate the most beautiful brides in each locality and the public votes for them.

The Robbins Music Corp. have published an original love ballad and top recording artists are being set. Arthur Murray and his studios will cooperate throughout their chain of dance places in key cities, furnishing talent for both store and theatre tieups.

The national magazine advertising for the picture, as directed by 20th Century-Fox, is now under way, and the full impact of it will be felt at the point of sale for most theatres, Easter week and immediately thereafter. The fashions created by "Bird of Paradise" will be on sale and advertised by retail stores, from Easter until mid-summer, occupying that cycle in the fashion that immediately precedes the Fall season.

Campaign Catalog, appearing regularly in the *Managers' Round Table*, lists national advertising campaigns, merchandising tieups, promotional material and other pre-selling aids scheduled and executed by distributors at the home offices in advance of or simultaneously with the first run of their pictures.

INNOVATION

Universal-International again is breaking new ground in the use of film advertising to help at the point of sale—the box office.

David A. Lipton, vice-president in charge of advertising-publicity, disclosed this week that the company, for the first time, will incorporate in its national magazine advertising, lists of theatres in key cities that play a particular picture. Selected for the innovation is Bill Mauldin's "Up Front," to be placed in general release in April.

Life and the *Saturday Evening Post* have been chosen for the test of tying in local theatres in national advertising. Supplemental ads of conventional format will appear simultaneously in *Look*, *The American Legion* and other magazines.

Lipton further pointed out that, "Universal salesmen are already in the field with copies of the actual ads to show to their accounts." He said, "With the cooperation of theatres in follow-up merchandising of the advertisements at the local level, we feel that theatre identification in national selling can prove to be one of the most powerful new advertising stimulants."

"Samson and Delilah"

(Paramount)

Climaxing a year and a half of pre-selling, and the pre-release showing at advanced admission prices, Paramount's big Technicolor production, "Samson and Delilah," enters general release with the greatest backlog of audience penetration advertising that the industry has ever known. The Cecil B. DeMille picture has already grossed more than five million dollars and will eventually reach a figure estimated at more than twenty million dollars, as it plays subsequent runs which now have access to the film.

Starting with Henry Wilcoxon's sensational promotion tour, in late 1949, the picture has been introduced to all types of audiences, and particularly, the hard-to-get kind that seldom go to the movies. A tremendous national magazine advertising campaign has supported this promotion across the nation. Publicity beyond any ordinary measure has been provided and is still available in mat form for local newspapers. The pressbook on "Samson and Delilah" is perhaps the most inclusive example of the film trades.

To prove its superior position, "Samson and Delilah" has three kinds of 24-sheets, a new 12-sheet for lobby or marquee purposes, a 6-sheet, 3-sheet and 1-sheet, in the poster department. It has a jumbo herald, which keys the campaign for small situations, and has already sold into the millions.

National Pre-Selling

The Cigar Institute of America has tied in with the regional penetration campaigns for M-G-M's "The Magnificent Yankee." With Louis Calhern showing cigars to advantage in his role in the picture, the Institute has planted 1,500 posters in cigar stores in the Boston area alone, and will follow-up through tobacco distributors and retail outlets.

Gene Autry will be starred in one of the largest promotional campaigns ever launched in the name of a single star personality. Beginning in February and extending through May, Quaker Oats will feature color pictures of Gene on every box of Puffed Wheat and Puffed Rice. Tying in will be a premium giveaway of five pocket-sized Gene Autry comic books. The campaign will result in the distribution of 5,000,000 of the color boxes through 150,000 retail stores, in addition to shelf strips, counter cards and window displays to support national advertising in top-circulated national magazines.

National radio exploitation on a scale seldom attempted for a motion picture is claimed for the release of 20th Century-Fox's "The 13th Letter" which will have a major promotion at the local level through a tieup with 544 Mutual network stations. Special one-sheets are offered to exhibitors to cross-plug the film as intensive on-the-spot exploitation in conjunction with the radio programs. In each locality, Mutual promotion managers are contacting local theatres on cooperative publicity, exploitation and radio time.

"Bird of Paradise"—Easter release by 20th Century-Fox will get a five-page spread in full color in the April issue of Photoplay magazine which will hit the stands in mid-March, just prior to the saturation premiere of the picture. The section will be devoted to the fashions which have been inspired by the Technicolor film and which will be on display in hundreds of stores throughout the country for the Easter season. There will also be an all-out campaign to feature "Bird of Paradise" fashions on TV programs from Coast to Coast, starting with the Margaret Arlen show on CBS-TV.

American Airlines has completed the distribution of the first 1,000,000 full-color postcards plugging the M-G-M comedy, "Three Guys Named Mike," and has also distributed a similar number of booklets on the same subject. The Airlines campaign includes full-page, full-color ads in leading national magazines, display ads in more than 200 newspapers, and 1,000 window displays for airline and travel bureau tieups, timed for local playdates.

A large-scale merchandising tie-up between 20th Century-Fox, California Girl, Inc., and Cohama Fabrics will see "I Can Get It for You Wholesale" promoted in cities and towns from Coast to Coast.

Both fabric companies are manufacturing dresses which were designed by Charles Le Maire for use in the film. The dresses, worn in the picture by Susan Hayward and Marion Marshall, will be introduced by one leading store in each city throughout the country, with the tie-up to be supported in local situations by special newspaper mats, hangtags and window displays. The promotion, which will coincide with the picture's national release in mid-April, will be launched in New York by Gimbel Brothers. The store will carry a full-scale cooperative campaign tying in the dresses with the film opening at the Roxy Theatre.

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, \$1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)



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Marathon Sues Eagle Lion, Claims Poor Exploitation

New York Supreme Court Justice Samuel Hofstadter last week reserved decision on a motion by Marathon Pictures to examine Eagle Lion Classics executives William C. MacMillan, Jr., William J. Heineman and David J. Malamed, in connection with a \$400,000 breach of contract action brought by Marathon. The plaintiff, naming as de-

fendants the old PRC Corporation, Eagle Lion Films, ELC and Pathe Industries, charged that the companies failed to advertise and promote properly the picture "Open Secret" and "Close-Up."

Cinema 48 to Open

Cinema 48, formerly the Belmont theatre, New York, will open March 2. The initial presentation will be the French film, "The Lovers of Verona," released by Souvaine.

"Tales of Hoffman" Benefit At Metropolitan Opera

"Tales of Hoffman," the Michael Powell-Emeric Pressburger Technicolor production, will open at the Metropolitan Opera House in New York in a benefit for the American Red Cross, April 1. The picture will be released in this country by Lopert Films Distributing Corp. It will open at the Bijou theatre, New York, April 4.

The Product Digest.

Father's Little Dividend

MGM—A Successful Sequel

Metro can prepare to start taking bows for a most successful sequel to a successful picture. For in "Father's Little Dividend," Spencer Tracy, Joan Bennett and Elizabeth Taylor, as well as the rest of the familiar cast, all but repeat their highly-rated accomplishments of "Father of the Bride."

Exhibitors may well anticipate long lines at the box office. Making a sequel that will match the original has always presented a challenge. But in "Father's Little Dividend," Pandro S. Berman, the producer, and Vincente Minnelli, the director, more than accomplish their mission.

"Dividend" picks up where "Bride" left off, with Tracy telling the audience how he was pressured, bullied, cajoled and threatened into playing a part in his daughter's marriage, to which he was opposed from the start. Miss Taylor is now on her own, living with her moon-faced husband (Don Taylor repeating the role), and things are just beginning to settle down when the bomb is dropped: daughter is going to have a baby.

Well, from that point on, it can well be imagined what takes place, and the beauty of the whole thing is that there will be hardly a couple in the audience, young or old, who will not have experienced in part or in full just what the young couple on the screen goes through in trying to please everybody.

Tracy, believe it or not, again opposes the whole thing, but finally becomes adjusted to the idea when he realizes the inevitable. There crop up the expected differences between the maternal and paternal sides of the family, over the name, who should furnish the nursery, and which grandfather the baby looks like.

It's all wonderful fun and so true to life, which is what gives the picture its immense charm and appeal. The screenplay by Albert Hackett and Frances Goodrich is a repeat of their top notch job in "Father of the Bride," and is again based on the characters created by Edward Streeter.

Not everything is played for laughs, which is good, since it gives the film touches of warmth and even a dash of sentiment. Tracy, of course, walks off with the picture as he did the last time, but this is by no means taking away from the credit due Miss Bennett as his wife, and Moroni Olson and Billie Burke as the in-laws, all repeating their roles.

Reviewed at the MGM screening room in New York. Reviewer's Rating: Excellent—CHARLES J. LAZARUS.

Release date, April 27, 1951. Running time, 82 minutes. PCA No. 14970. General audience classification. Stanley Banks Spencer Tracy
Ellie Banks Joan Bennett
Kay Dunstan Elizabeth Taylor
Buckley Dunstan Don Taylor
Moroni Olsen, Richard Rober, Billie Burke, Marietta Catty, Rusty Tambllyn, Tom Irish, Hayden Rorke, Paul Harvey

Lightning Strikes Twice

Warner Bros.—Love and Murder

A veteran director working with a top-notch cast here expounds lengthily and at times dramatically on the morale: It doesn't pay to love and to marry a man you suspect of murder. After that point has been driven home, there's a happy ending with a surprise twist which may leave the audience at least slightly surprised.

The cast is the best news about "Lightning Strikes Twice" which moves at rather leisurely conversation pace, picking up only occasionally to present flashes of what might-have-been. Newcomer Ruth Roman is pretty and also a good actress; Richard Todd, whom Warners introduced with such success in "The Hasty Heart," once again is given a rather sinister and withdrawn part, and Zachary Scott tosses off quips with accustomed ease.

But it is the reappearance of Mercedes McCambridge on the screen that deserves the attention of the audience. Miss McCambridge is a fine actress and is given an adequate opportunity to display her considerable talents in a part that suits her personality and permits her to display a wide range of emotion.

Henry Blanke produced and King Vidor directed this film about a man hounded by a crime he did not commit and a girl who believed in his innocence even when his strange actions at times made her suspect otherwise. Lenore Coffee wrote the screenplay, which abounds in believable lines.

Vidor knows the box office and he knows what brings the public to it. As a result, the picture mixes various elements of suspense, fear and romance into a strong concoction which suffers mostly from a lack of direct action and a measure of over-simplification. Added for effect and value are some smart ranch-settings and bits of sweeping western photography.

Todd, who retains a slight British accent, is accused and then acquitted of murder. Thinking a close friend had killed his wife, Todd suffers the indignities of being a murder suspect rather than speak. Ruth, taking refuge from a downpour, runs into Todd, who makes himself known. He makes her promise not to tell she had met him since he is in hiding. The woman who caused him to be acquitted, Miss McCambridge, is in love with him, but he shuns her.

Eventually, Todd marries Ruth who, made suspicious by a remark of Mercedes', begins to believe in the guilt of her husband. Then it turns out that Mercedes had killed Todd's wife in a fit of jealousy. She dies when her car crashes off the road.

Seen at the Warner Brothers screening room in New York. Reviewer's Rating: Good.—FRED HIFT.

Release date, March 10, 1951. Running time, 91 minutes. PCA No. 14452. General audience classification. Trevelyan Richard Todd
Shelley Ruth Roman
Lisa Mercedes McCambridge
Harvey Zachary Scott
Frank Conroy, Kathryn Givney, Rhys Williams, Darryl Hickman, Nache Galindo

Navy Bound

Monogram—Roll, Navy, Roll

Far more story, interest and impact are tucked away in this rippling little tale about a sailor boxer than anybody has a reasonable right to expect in its 60-minute dimension. Although light on the name side, Tom Neal's and Regis Toomey's being the best known, the production is likely to give its audiences more down-to-earth satisfaction than many of the longer and bigger attractions. Producer William F. Brody, director Paul Landres and screen playwright Sam Rocca have done a right spanking job with Talbert Joselyn's *Collier's Magazine* story of the same title, this last circumstance of derivation furnishing an advertising angle not to be overlooked by the practical showman seeking to make the most out of the material.

The story opens with Neal as a sailor boxing for the fleet championship, which he wins, just before being mustered out, against the wishes of his pals and commander. Going home, he finds his father, a fishing-boat operator, in financial straits, and his foster-brother endangering the parental fortunes by estranging fishing crews and shore associates. Numerous complications arising from this state of affairs, and from the indecision of Wendy Waldron as to which of the boys she wishes to marry, lead to a situation in which Neal unwillingly agrees to fight a professional boxer on a winner-take-all basis. He's losing the fight until his sailor pals arrive at the ringside, after which he wins the purse, puts the parental house in order, and rejoins the Navy. (It sounds corny, but it isn't handled that way.) John Abbott, Murray Alper, Paul Bryar, and especially Ric Roman, afford sturdy support in a film which should more than pay its own way.

Previewed at studio. Reviewer's Rating: Very Good.—WILLIAM R. WEAVER.

Release date, February 25, 1951. Running time, 60 minutes. PCA No. 14988. General audience classification. Joe Morelli Tom Neal
Lisa Wendy Waldron
Regis Toomey, John Abbott, Murray Alper, Paul Bryar, Harvey Parry, Ric Roman, John Compton, Stephen Harrison, Billy Bletcher, Ray Kemper
(Continued on following page)

SHOWMEN'S REVIEWS

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COMPANY CHART

SHORT SUBJECTS CHART

Fury of the Congo

Columbia—Narcotics Ring

This latest Jungle Jim picture produced by Sam Katzman is largely juvenile in appeal. Its major asset is the fact that it is based on a well known comic strip and Johnny Weissmuller, the erstwhile Tarzan of the films, is very much in evidence as the hero of the piece. William Berke directed the screenplay by Carroll Young.

Weissmuller rescues a pilot following a crash landing. William Henry, the pilot, passes himself off as a police inspector assigned to find Joel Friedkin, a biochemistry professor, who has disappeared. Henry is actually the leader of the narcotics ring that has captured the professor and is forcing him to make a drug from a gland excretion of the Okongo, an animal sacred to a tribe that has been enslaved by the gang.

Weissmuller, after a series of narrow escapes from both the gang and a fantastically large desert spider, manages to effect the capture of the gang and the death of its ringleader. The natives are again free.

Reviewed at the Columbia screening room in New York. Reviewer's Rating: Average.—GERALD POPPER.

Release date, April, 1951. Running time, 69 minutes. PCA No. 14715. General audience classification. Jungle Jim Johnny Weissmuller
Leta Sherry Moreland
Ronald Cameron William Henry
Lyle Talbot, Joel Friedkin, George Eldredge, Rusty Wescoatt, Paul Marion, Bianca Vischer

The Groom Wore Spurs

Universal-Fidelity—Cowboy Star

"The Groom Wore Spurs" should have considerable appeal for the addicts of Western pictures, although the title gives the impression that it is one of those sophisticated domestic comedies, which it is not.

Although more could have been done, in terms of story and situation, with such an able comedy cast as Ginger Rogers, Jack Carson and Joan Davis, the truth of the matter is that the germ of a good idea—lampooning the character of a favorite singing cowboy film star—is lost in a welter of slapstick comedy. This does not mean that "The Groom Wore Spurs" hasn't some very funny spots—it's just that more is promised than is accomplished.

Jack Carson plays the phony cowboy and he plays it to the hilt. Here we have a singing, gun-totin', hard-riding son of the saddle, who in real life cannot sing, cannot act, is afraid of guns and horses and is the first one out of the place when the free-for-all breaks out.

Ginger Rogers is the feminine lawyer who is hired to get Carson out of a jam with a big time gambler because he cannot pay off a gambling debt. Miss Rogers first tries to settle the debt without I.O.U.'s then is romanced by Carson until she finds herself married to him.

The gambler decides to write off the debt when he learns that Miss Rogers is the daughter of an old friend, and it appears that everything will turn out nicely when Carson becomes involved in the gambler's murder. Domestic complications enter, meanwhile, with Miss Rogers suspicious of Carson's motives in marrying her. But everything comes out as it should with the cowboy star getting a new contract, cleared of the murder, and once again trying to show his public how rough and tough he can be.

The leads get a lot of help from the supporting cast, who seem to be having as much fun playing their parts as Miss Rogers and Carson. The settings are good, and the producer, Howard Welsh, and director, Richard Whorf, handled their chores with tongue-in-cheek.

Robert Carson, Robert Libott and Frank Burt have turned out an occasionally bright screenplay for this Fidelity Pictures film, based on the former's story in *Collier's*.

Reviewed at a sneak preview at Loew's 86th Street theatre in New York where the audience

reacted with giggles and laughs to the proceedings. Reviewer's Rating: Good.—C. J. L.

Release date, March, 1951. Running time, 80 minutes. PCA No. 14820. General audience classification.

Abigail Farnival Ginger Rogers
Ben Castle Jack Carson
Alice Dean Joan Davis
Harry Kallen Stanley Ridges
James Brown, John Littel, Victor Sen Young

Payment on Demand

RKO-Skirball-Manning—Solid Drama

As a follow-up on her performance in "All About Eve" which this week won for her again a nomination for the best actress award in the impending Academy sweepstakes, Bette Davis stars and dominates "Payment on Demand." It is a fully-rounded dramatic role, tailored expertly to her talents and rendered in her established tradition as an outstanding artiste. Moreover, the film is well-written, understandingly directed and performed to the hilt by a fine cast in good taste and good sense.

"Payment on Demand" is a woman's picture, which is about all most exhibitors have to know or will want to know. It is the story of a woman of inordinate ambition, but on behalf of her husband and her two daughters as well as herself. Miss Davis is the guiding and generally ruthless hand behind young and struggling Barry Sullivan who rises to substantial heights in the world of law and commerce. But as she engineers what is undoubtedly a smashing success in these directions, she likewise succeeds in bringing a marriage of 20-odd years to the brink of failure. Sullivan, ultimately fed up by the emptiness of the life he leads, seeks a divorce. Miss Davis decides to fight, then learns Sullivan has been romanticizing in a nice way with Frances Dee. With enough evidence on hand, she switches, pushes for a divorce and refuses to settle for nothing less than Sullivan's complete financial assets. Rather than expose Miss Dee, he agrees.

Thereafter, Miss Davis is on her own. A warm-water cruise merely serves to accent her loneliness. She returns for the marriage of Betty Lynn, the younger daughter, to a young man from the wrong side of her (Miss Davis') tracks. The loneliness sharpens with the realization that Peggy Castle, the older daughter is about to marry also. Finally and fully aware of the botch she has made of her own life, she invites Sullivan to return. As the picture closes, it is indicated that a reunion and a fresh start will be made.

In the principal part, Miss Davis is offered considerable opportunity to tap the dramatic recesses of her capabilities and constantly remains aware of the avenues available. The audience is with her and against her as the film demands, which is the acme that any performer of parts may be expected to achieve.

This attraction, moreover, has emotional pull. It holds together well and sustains interest throughout. One of its strongest attributes is its acknowledgement to believability. What happens to this family could, and no doubt does, happen in real life. The chief appeal may be to women, but there is no reason to believe it will stop there. Not by a long shot.

Bruce Manning and Curtis Bernhardt are responsible for the literate story and screenplay. Bernhardt, who also directed, gives meaning and an adult impact to his treatment. Jack H. Skirball, presiding over all as the mentor of this Skirball-Manning Prod., has one of the best jobs of his producing career under his belt with this one.

Reviewed at RKO screening room in New York. Reviewer's Rating: Excellent. RED KARN.

Release date, February, 1951. Running time, 90 minutes. PCA No. 14442. Adult audience classification.

Joyce Ramsey Bette Davis
David Ramsey Barry Sullivan
Mrs. Hedges Jane Cowl
Robert Townsend Kent Taylor
Martha Betty Lynn
John Sutton, Frances Dee, Peggy Castle, Otto Kruger, Walter Sande, Brett King, Richard Anderson, Schaefer, Katherine Emery, Lisa Golub
(Review reprinted from last week's HERALD)

ADVANCE SYNOPSIS

FOLLOW THE SUN

(20th Century-Fox)

PRODUCER: Samuel G. Engel. DIRECTOR: Sidney Lanfield. PLAYERS: Glenn Ford, Anne Baxter, Dennis O'Keefe, June Havoc.

DRAMA. Glenn Ford plays the role of Ben Hogan in this story of that famous golfer's career. Ford and Anne Baxter, as his wife, start the golf circuit with \$1,400. In his first tournament, he is befriended by Dennis O'Keefe, a champion golfer. Ford doesn't do well at all, and just as he and Miss Baxter are down to their last \$100, he wins some prize money. Ford goes on to become the best golfer in the country, but he never feels that he has the crowd's friendship. After an accident in which he is almost killed, Ford makes a remarkable golfing comeback and finds that the fans are all for him.

BULLFIGHTER AND THE LADY

(Republic)

ASSOC. PRODUCER AND DIRECTOR: Budd Boetticher. PLAYERS: Robert Stack, Joy Page, Gilbert Roland.

DRAMA. Robert Stack, a young Broadway producer, goes to Mexico on a vacation with his partner and the partner's wife. He is attracted to Joy Page, the daughter of a well known bull breeder. He meets Gilbert Roland, the greatest bull fighter in the world, and decides to use the bull ring as the basis of a stage production. He learns the art from Roland and comes to regard the man as his father. The art of bull fighting takes hold of him. Through his carelessness in the ring, Roland is killed, and Stack, to make amends, turns in a masterful performance in a benefit fight. The fight wins him the love of the people in general and Miss Page in particular.

CUBAN FIREBALL

(Republic)

ASSOC. PRODUCER: Sidney Picker. DIRECTOR: William Beaudine. PLAYERS: Estelita Rodriguez, Warren Douglas, Rosa Turich, Mimi Aguilera, Russ Vincent, John Lytel.

COMEDY. Estelita Rodriguez, an entertainer in a Havana cigar factory, gets in trouble for mimicking her employer, but when she inherits \$20,000,000, she is fawned over. On her way to Los Angeles to collect the inheritance, Miss Rodriguez decides to make herself unattractive to discourage suitors who want only her money. Warren Douglas, son of the manager of her oil company, proves to want only her, ignoring her other identity of an old, ugly woman. Playing two roles gets her in a mess, as she has to dispose of the old woman's identity, but after some comical mixups and a kidnapping, Douglas rescues, clears and wins Miss Rodriguez.

THE HARLEM GLOBETROTTERS

(Republic)

PRODUCER: Buddy Adler. DIRECTOR: Phil Brown. PLAYERS: Thomas Gomez, William Brown, Dorothy Dandridge, The Harlem Globetrotters.

DRAMA. Thomas Gomez, manager of the renowned Harlem Globetrotters, signs William Brown, an All-American Negro basketball player, to play with his team. But he wants him to finish school first. Brown quits school despite the good advice, and joins the Globetrotters. He soon becomes the star of the team. He is injured when he breaks training rules to get married and, as a result, the team loses an important game and he is fired. He signs a big contract with another team for the following season, but when he hears that his old team needs him, he forgets the big money for the following season's play, and rejoins the Globetrotters.

SHORT SUBJECTS

CASPER THE FRIENDLY GHOST (Paramount)

Once Upon a Rhyme (B10-2)
Casper doesn't like to haunt and wishes that he could be in Mother Gooseland. He gets his wish and frightens the bug away from Miss Muffet. Then he comes upon the old woman in the shoe, but she gets panicky and runs away. Casper is unhappy, but when he rescues Red Riding Hood from the wolf Mother Goose rewards him by making up a rhyme about him. Release date, December 15, 1950 8 minutes

FOOTBALL'S MIGHTY MUSTANG (RKO)

Sportscope (14302)
Kyle Rote, football star of Southern Methodist University, is the hero of this sportscope. He was selected last season as Southwesterner of the year. Rote is seen scoring against the Fighting Irish. Release date, October 20, 1950 8 minutes

STRATEGY FOR VICTORY (20th Century-Fox)

March of Time

This issue views the tactics the Russians have used to build up their strength in Europe, and the action that the United States is employing, the Marshall plan and arms aid, to form a bulwark against Soviet aggression. Officers of the combined army of the North Atlantic Treaty nations are shown schooled in the use of American arms and coordinated tactics under General Eisenhower. The picture should prove interesting to the general public insofar as it is a pictorial account of the various news reports that have appeared in the papers for the past three months. Release date, February 2, 1951 18 minutes

CANDID MICROPHONE No.2 (Columbia)

Candid Microphone (3552)

Allan Funt has taken his hidden microphone

and camera into a cutlery store where he proceeds to exasperate a woman intent on buying a simple nutcracker. By the time Funt has finished confusing her, she is sure she never wants to buy anything again and only his confession that it's a gag for the movies causes the customer to stop at the point of violence. Release date, December 14, 1950 10 minutes

MY COUNTRY 'TIS OF THEE (Warner)

Technicolor Special (7004)

A pictorial presentation of United States history from the landing on Plymouth Rock to the signing of the Atlantic Pact is concisely portrayed in this Technicolor film. Historical sequences in costume make for a highly entertaining and informative presentation. There's a good deal of flag waving throughout, but that's to be expected in these times. The general public should enjoy this release. Release date, February 17, 1951 20 minutes

THE RELEASE CHART

Index to Reviews and Advance Synopses, with Rating Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subjects Chart with Synopsis Index can be found on pages 739-40, issue of February 24, 1951.

Feature product by Company starts on page 729, issue of February 24, 1951. For complete listing of 1948-49 Features by Company, see Product Digest, pages 4732-4733, issue of August 27, 1949.

For exploitation see Managers' Round Table section.

* following a title indicates a Box Office Champion.

Picture ratings under National Groups are estimates by leading women's organizations and national review committees: A—Adults (over 18 years), Y—Youth (ages 12 to 18), C—Children (ages 8 to 12). Legion of Decency Ratings: A-1, Unobjectionable; A-2, Unobjectionable for Adults; B, Objectionable in part; C, Condemned.

(S) before a page number indicates advance synopsis.

TITLE—Production Number—Company

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S) = synopsis		Nat'l Groups	RATINGS	
				Issue	Page		L. of D.	Herald Review
ABBOTT & COSTELLO in the Foreign Legion (924)	Univ. Bud Abbott-Lou Costello	Aug. '50	79m	July 15	389	AYC	A-1	Good
Abilene Town	Realtor Randolph Scott-R. Fleming	(reissue) Sept. 1, '50	89m	Jan. 12, '46	2793		A-1	Good
Abilene Trail (4946)	Mono. Whip Wilson-Andy Clyde	Feb. 4, '51	84m	Dec. 30	(S)643	AYC		
According to Mrs. Hoyle (formerly Outside the Law) (8122)	Mono. Spring Byington-Brett King	May 20, '51		Dec. 30	(S)643	AYC	A-1	Good
Across the Badlands (262)	Col. Charles Starrett-Smiley Burnette	Sept. 14, '50	55m	Sept. 16	486	AYC		
Across the Wide Missouri (color)	MGM Clark Gable-Ricardo Montalban	Apr. 13, '51	95m					
Adam and Evelyn (Brit.) (923)	Univ. Stewart Granger-Jean Simmons	Aug. '50	92m	Nov. 26	98	A	A-2	Good
Admiral Was a Lady, The	UA Wanda Hendrix-Edmond O'Brien	Aug. 4, '50	87m	May 13	293	A or AY	B	Good
Again... Pioneers	PFC Colleen Townsend-Sarah Padden	Not Set	72m	Dec. 23	635			Fair
Air Cadet	Univ. Stephen McNally-Gail Russell	Mar. '51	94m	Feb. 17	713			Good
Al Jennings of Oklahoma (color) (327)	Col. Dan Duryea-Gale Storm	Mar. '51	79m	Jan. 13	662		A-2	Fair
Alcatraz Island (002)	WB John Lital-Ann Sheridan (reissue)	Sept. 9, '50	64m	July 29	406		A-2	
All About Eve (030)*	20th-Fox Bette Davis-Anne Baxter	Nov. '50	138m	Sept. 16	485	AY	B	Excellent
All Quiet on the Western Front	Realtor Lew Ayres-Louis Wolheim	(reissue) Aug. 1, '50	103m	July 22	398		B	
American Guerrilla in the Philippines (color) (1032)*	20th-Fox Tyrone Power-Micheline Prelle	Dec. '50	105m	Nov. 18	571	AYC	A-2	Good
Annie Get Your Gun (color) (39)*	MGM Betty Hutton-Howard Keel	Aug. '50	107m	Apr. 15	261	AYC	A-2	Excellent
Another Shore	Pentagon Robert Beatty-Moira Lister	Feb. 10, '51	77m	Feb. 17	713			Good
Appointment With Danger (formerly United States Mail)	Para. Alan Ladd-Phyllis Calvert	Not Set		Jan. 13	(S)662			
Arizona Territory (4942)	Mono. Whip Wilson-Andy Clyde	July 2, '50	56m	Oct. 14	518	AYC	A-1	Fair
At War with the Army	Para. Dean Martin-Jerry Lewis	Jan. 17, '51	92m	Dec. 16	614		A-2	Good
Avengers, The (4920)	Rep. John Carroll-Adelle Mara	June 26, '50	90m	June 17	347	AY	A-2	Good
BANDIT Queen (5011)	Lippert Barbara Britton-Philip Reed	Dec. 22, '50	68m	Dec. 2	599		A-2	Good
Bayonet Charge (formerly The Imposter)	Realtor Jean Gabin-Ellen Drew	(reissue) Aug. 1, '50	94m	Feb. 12, '44	1754			Good
Bedtime for Bonzo (112)	Univ. Ronald Reagan-Diana Lynn	Feb. '51	83m	Jan. 20	669	AYC	A-1	Very Good
Belle La Grand (5006)	Rep. Vera Ralston-John Carroll	Jan. 27, '51	90m	Jan. 20	(S)670		A-2	
Best of the Bad Men (color)	RKO Robert Ryan-Claire Trevor	Mar. 17, '51		Jan. 20	(S)670			
Between Midnight and Dawn (328)	Col. Mark Stevens-Edmond O'Brien	Oct. '50	89m	Sept. 30	501	AYC	A-2	Very Good
Beware of Blondie (207)	Col. Penny Singleton-Arthur Lake	Aug. 10, '50	66m	Apr. 8	254	AYC	A-2	Fair
Beyond the Purple Hills (247)	Col. Gene Autry-Jo Dennison	July '50	70m	July 22	398	AYC	A-1	Good
Big Cage, The	Realtor Clyde Beatty-Anita Page	(reissue) Aug. 15, '50	80m	Mar. 4, '33	46			

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Big Timber (4908)	Mono. Roddy McDowall-Lynn Thomas	Sept. 10, '50	73m	Oct. 7	511	AYC		Good
Bird of Paradise (color) (109)	20th-Fox Jeff Chandler-Louis Jourdan	Mar. '51		Jan. 13	(S)662			
Black Angel	Realtar Broderick Crawford-D. Duryea	(reissue) Jan. 1, '51	80m	Aug. 10, '46	3137			Good
Black Rose, The (color) (019)*	20th-Fox Tyrone Power-Orson Welles	Sept. '50	120m	Aug. 12	433	AYC	A-2	Excellent
Blackjack (Spanish)	ELC George Sanders-Patricia Roc	Sept. 4, '50	81m					
Blazing Sun (246)	Col. Gene Autry-Lynne Roberts	Nov. '50	70m	Nov. 4	554	AYC	A-1	Fair
Blue Blood (4904) (color)	Mono. Bill Williams-Jane Nigh	Jan. 28, '51	72m	Jan. 20	369	AYC	A-1	Very Good
Blue Lamp, The (Brit.)	ELC Jack Warner-Jimmy Hanley	July '50	84m	June 3	322	AYC	A-2	Fair
Blues Busters (4916)								
(formerly Bowery Thrush)	Mono. Leo Gorcey-Huntz Hall	Oct. 29, '50	64m	Dec. 30	(S)644	AY	A-2	
Bomba and the Hidden City (4906)	Mono. J. Sheffield-Sue England	Sept. 24, '50	71m	Oct. 28	(S)547	AYC	A-1	
Border Outlaws	ELC Spade Cooley-Maria Hart	Nov. 2, '50	89m	Dec. 16	615	AYC	A-2	Fair
Border Rangers (4933)	Lippert Don Barry-Robert Lowery	Oct. 6, '50	87m	Sept. 30	502		A-1	Average
Border Treasure (105)	RKO Tim Holt-Jane Nigh	Aug. '50	60m	Sept. 9	478	AY	A-1	Fair
Born to Be Bad (for. Bad of Roses) (101)	RKO J. Fontaine-R. Ryan-Z. Scott	Sept. '50	94m	Aug. 26	449	A	B	Very Good
Born Yesterday (344)*	Col. Broderick Crawford-Judy Holliday	Feb. '51	103m	Nov. 25	590	A	B	Excellent
Bowery Battalion (5111)	Mono. Leo Gorcey-Huntz Hall	Jan. 24, '51	69m	Feb. 17	714		A-2	Fair
Branded (color) (5009)*	Para. Alan Ladd-Mona Freeman	Jan. '51	95m	Nov. 18	570	AYC	A-1	Very Good
Brave Bulls, The (321)	Col. Mel Ferrer-Mirslava	Not Set		Nov. 4	486			
Breathin' Point, The (005)	WB John Garfield-Patricia Neal	Sept. 30, '50	97m	Sept. 16	(S)554	A	B	Very Good
Breaththrough (747)*	WB David Brian-John Agar	Dec. 9, '50	91m	Nov. 4	553	AYC	A-1	Excellent
Bright Leaf (928)*	WB Gary Cooper-Lauren Bacall	July 1, '50	110m	May 27	313	A	B	Very Good
Broken Arrow (color) (014)*	20th-Fox Michael Chapin-Eileen Janssen	Aug. '50	92m	June 17	348	AYC	A-1	Excellent
Buckaroo Sheriff of Texas (5066)	Rep. Michael Chapin-Eileen Janssen	Jan. 31, '51	60m	Dec. 30	642		A-1	Good
Buffalo Stampede (formerly The Thundering Herd)	Favorite Randolph Scott-R. Hatton	(reissue) Oct. '50	61m					
Bullfighter and the Lady (formerly Toro)	Rep. R. Stack, G. Roland, J. Page	Mar. '51		Feb. 24	(S)722			
Bunco Squad (104)	RKO Robert Sterling-Jean Dickson	Sept. 1, '50	67m	Aug. 19	442	AYC	A-2	Good
CALIFORNIA Passage (5005)	Rep. Forrest Tucker-Adele Mara	Dec. 15, '50	90m	Dec. 23	633		A-1	Good
Call Me Mister (color) (104)	20th-Fox Betty Grable-Dan Dailey	Feb. '51	96m	Jan. 27	689	AYC	B	Very Good
Call of the Klondike (4920)	Mono. Kirby Grant-Chinook	Dec. 17, '50	68m	Jan. 6	(S)654	AYC	A-1	
(formerly, Fangs of the North)								
Captive Girl (240)	Col. Johnny Weissmuller-Buster Crabbe	July '50	73m	Apr. 22	271	AYC	A-1	Fair
Cariboo Trail, The (color) (020)	20th-Fox Randolph Scott-"Gaby" Hayes	Aug. '50	81m	July 8	373	AYC	A-1	Very Good
Cassino to Korea (5008)	Para. Documentary	Oct. '50	58m	Sept. 30	502	AY	A-1	Good
Cause for Alarm (118)	MGM Loretta Young-Barry Sullivan	Feb. 23, '51	74m	Jan. 27	690	A	A-2	Good
Cavalry Scout (5101)	Mono. Rod Cameron-Audrey Long	May 13, '51		Dec. 30	(S)643			
Chain Gang (313)	Col. Douglas Kennedy-Marjorie Lord	Nov. '50	70m	Oct. 14	518	A	A-2	Fair
Chance of a Lifetime	Pilgrim Basil Radford-Nial MacGinnis	Feb. '51	90m	Feb. 3	697		A-2	Very Good
Cherokee Uprising (4944)	Mono. Whip Wilson-Andy Clyde	Oct. 8, '50	57m	Nov. 11	(S)563	AYC		
Circle of Danger (formerly White Heather)	ELC Ray Milland-Patricia Roc	Mar. 8, '51	104m	Dec. 30	(S)642			
City Lights	UA Charles Chaplin-V. Cherrill	(reissue) Sept. '50	85m	May 13	295		A-2	
Colorado Ambush (4955)	Mono. Johnny Mack Brown	Jan. 14, '51	52m	Dec. 30	(S)644			
Colt .45 (color) (922)*	WB Randolph Scott-Ruth Roman	May 27, '50	74m	May 6	285	AYC	A-1	Very Good
Company She Keeps, The (formerly The Wall Outside) (109)	RKO Lizabeth Scott-Dennis O'Keefe	Jan. '51	83m	Dec. 23	633	A	A-2	Good
Convicted (324)	Col. Glenn Ford-Broderick Crawford	Aug. '50	91m	July 29	405	A	B	Good
Copper Canyon (color) (5003)*	Para. Ray Milland-Hedy Lamarr	Oct. '50	83m	July 29	405	AY	A-2	Excellent
Counterspy Meets Scotland Yard (307)	Col. Howard St. John-Amanda Blake	Feb. '51	67m	Dec. 9	606	AYC	A-1	Average
County Fair (color) (4903)	Mono. Rory Calhoun-Jane Nigh	Aug. 6, '50	77m	Aug. 12	434	AYC	A-2	Good
Covered Wagon Raid (4985)	Rep. Allan "Rocky" Lane-Eddie Waller	June 30, '50	60m	July 15	389		A-1	Good
Crackdown	RKO Bill Williams-Carla Balenda	Not Set		Jan. 6	(S)654			
Crisis (41)	MGM Cary Grant-Jose Ferrer	July 7, '50	96m	June 17	346	A or AY	A2	Good
Cry Danger	Rep. Dick Powell-Rhonda Fleming	Feb. 3, '51	79m	Feb. 10	706			Good
Cuban Fireball	RKO Estelita Rodriguez-Warren Douglas	Mar. 5, '51		Feb. 24	(S)722			
Customs Agent (204)	Col. William Eythe-Marjorie Reynolds	May 18, '50	72m	Apr. 15	262	AY or AYC	A-2	Fair
Cyrano de Bergerac	UA Jose Ferrer-Mala Powers	Roadshow	112m	Nov. 18	569	AYC		Superior
DALLAS (color) (011)	WB Gary Cooper-Ruth Roman	Dec. 30, '50	94m	Nov. 25	589	AY	A-2	Good
Dancing Years (Brit.) (color)	Stratford Dennis Price-Giselle Preville	Aug. '50	98m	Aug. 19	442			Good
Dark City (5004)	Para. Don DeFore-Lizabeth Scott	Oct. '50	98m	Aug. 12	433	A	B	Good
David Harding, Counterspy (220)	Col. Willard Parker-Audrey Long	July 13, '50	71m	May 27	314	AYC	A-1	Good
Death of a Dream	ELC Documentary	July '50	45m	July 22	398	AYC	A-1	Good
Deported (103)	Univ. Maria Toren-Jeff Chandler	Nov. '50	89m	Oct. 21	537	AY	A-2	Good
Desert Hawk (color) (925)	Univ. Yvonne De Carlo-Richard Greene	Aug. '50	77m	Aug. 12	434	AYC	A-2	Fair
Destination Moon (color)	ELC John Archer-Warner Anderson	Aug. '50	91m	July 1	366	AYC	A-1	Good
Devil's Doorway (102)	MGM Robert Taylor-Louis Calhern	Sept. 15, '50	84m	May 6	287	AYC	A-1	Average
Dial 1119 (107)	MGM Marshall Thompson-Virginia Field	Nov. 3, '50	75m	Sept. 30	502	A	A-2	Very Good
Dodge City (017)	WB Enrol Flyn-O. de Havilland	(reissue) Mar. 17, '51	104m	July 29	406		A-1	
Double Crossbones (color)	Univ. Donald O'Connor-Helene Carter	Not Set	75m	Nov. 25	589	AYC		Good
Double Deal (112)	RKO Maria Windsor-Richard Danning	Dec. '50	65m	Dec. 30	641		A-2	Fair
Duchess of Idaho (color) (33)	MGM Esther Williams-Van Johnson	July 14, '50	98m	June 17	345	AYC	A-1	Very Good
EAGLE and the Hawk (4916) (color)	Para. John Payne-Rhonda Fleming	May 30, '50	104m	Feb. 11	186	A or AY	B	Good
Edge of Doom (152)	RKO Dana Andrews-Farley Granger	Aug. 19, '50	99m	Aug. 5	413	A	A-2	Excellent
Emergency Wedding (332)	Col. Larry Parks-Barbara Hale	Nov. '50	78m	Nov. 18	570	AYC	B	Good
Enforcer, The (015)	WB Humphrey Bogart-Jeff Corey	Feb. 24, '51	87m	Jan. 27	689	A	A-2	Very Good
Experiment Alcatraz (107)	RKO John Howard-Joan Leslie	Nov. 21, '50	58m	Dec. 2	599		A-2	Fair
Eye Witness (Brit.)	ELC Robert Montgomery-Dixie Banks	Sept. 1, '50	104m	July 29	405	A	A-2	Very Good
FANCY Pants (color) (5001)*	Para. Bob Hope-Lucille Ball	Sept. '50	92m	July 22	397	AYC	A-1	Excellent
Farwall to Yesterday (028)	20th-Fax Documentary	Sept. '50	90m	Sept. 16	485	AY	A-1	Excellent
Fast on the Draw (4929)	Lippert James Ellison-Russell Hayden	June 30, '50	55m	Oct. 14	519		A-1	Poor
Father's Little Dividend	MGM S. Tracy, J. Bennett, E. Taylor	Apr. 27, '51	82m	Feb. 24	721			Excellent
Father's Wild Game (5125)	Mono. Barbara Brown-Raymond Walburn	Dec. 3, '50	61m	Dec. 30	(S)643		A-2	
Fast and the Devil (Ital.)	Col. Italo Tajo-Nelly Corradi	Not Set	87m	May 6	287	A or AY	A-2	Good
50 Years Before Your Eyes (931)	WB Documentary	July 29, '50	70m	June 24	353	AYC	A-1	Very Good

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Fighting Caravans Fighting Command (formerly We've Never Been Licked)	Favorites Realtor	Gary Cooper-Lily Damita Anne Gwynne-Noah Beery, Jr.	(reissue) Dec. '50 (reissue) July '50	86m 108m	Jan. 17, '31 Aug. 7, '43	59 1469			Good
Fighting Sullivans, The (formerly The Sullivans)	Realtor	Anne Baxter-Thomas Mitchell	(reissue) Feb. 1, '51	111m	Feb. 5, '44	1741			Excellent
File on Thelma Jordan (See Thelma Jordan)	Lippert	Richard Travis-Sheila Ryan	Mar. 3, '51						
Fingerprints Don't Lie	20th-Fox	Mickey Rooney-Pat O'Brien	Oct. '50	84m	Aug. 19	441	AYC	A-1	Good
Fireball, The (1023)	Col.	Burt Lancaster-Virginia Mayo	July 22, '50	88m	June 24	353	AYC	A-2	Excellent
Flame and the Arrow, The (color) (930)*	WB	Glenn Ford, Viveca Lindfors	Jan. '51	92m	Jan. 6	653	AYC	A-1	Fair
Flying Missile, The (335)	Col.	Anne Baxter-Glenn Ford	Apr. '51		Feb. 24	(S)722			
Follow the Sun	20th-Fox	Clifton Webb-Joan Bennett	Dec. '50	92m	Dec. 2	597	A	B	Good
For Heaven's Sake*	Stratford	Richard Todd-Patricia Plunkett	July 6, '50	95m	Feb. 17	(S)715			
For Them That Trespass (Brit.)	Col.	Charles Starrett-Smilely Burnette	Mar. '51		Feb. 17	(S)715			
Fort Savage Raiders (365)	20th-Fox	Paul Douglas-Debra Paget	Not Set		Dec. 30	(S)643			
Fourteen Hours	Univ.	Joel McCrea-Shelley Winters	Apr. '51	81m	Dec. 2	598		A-2	Good
Franchise (color) (108)	Rep.	Allan "Rocky" Lane-Eddy Waller	Sept. 6, '50	60m	Sept. 16	486	AYC	A-1	Fair
Frisco Tornado (4967)	Col.	Charles Starrett-Smilely Burnette	Dec. 29, '50	55m	Dec. 9	607			
Frontier Outpost (263)	Col.	Lucille Ball-Eddie Albert	Oct. '50	85m	Sept. 16	486	AY	A-2	Very Good
Fuller Brush Girl, The (239)	Para.	Barbara Stanwyck-Wendell Corey	Aug. '50	109m	July 1	365	A	B	Good
Furies, The (4926)	Realtor	Loretta Young-G. Fitzgerald	(reissue) July '50	83m	Mar. 25, '44	1814			Fair
Fury in the Sky (formerly Ladies Courageous)	Col.	Johnny Weissmuller-Sherry Moreland	Apr. '51	69m	Feb. 24	722			Average
Fury of the Congo (329)									
GAMBLING House (formerly Mike Fury)	RKO	Victor Mature-Terry Moore	Jan. '51	80m	Dec. 30	641	A	B	Fair
Gasoline Alley (301)	Col.	Scotty Beckett, Jimmy Lydon	Jan. '51	77m	Jan. 20	670	AYC	A-1	Average
Gene Autry and the Mounties (351)	Col.	Gene Autry-Elena Verdugo	Jan. '51	70m	Jan. 20	670			Fair
Ghost Chasers (5112)	Mon.	Leo Gorcey-Huntz Hall	Apr. '51						
Glass Menagerie, The (007)	WB	Jane Wyman-Kirk Douglas	Oct. 28, '50	107m	Sept. 23	493	AY	A-2	Very Good
Golden Salamander, The (Brit.)	WB	Anouk-Trevor Howard	Dec. 1, '50	96m	June 24	(S)358	AY	A-1	Fair
Great Jewel Robber, The (929)	WB	David Brian-Marjorie Reynolds	July 15, '50	91m	June 17	346		B	Good
Great Manhunt, The (formerly State Secret) (Brit.) (331)	Col.	Douglas Fairbanks, Jr.-Glynis Johns	Jan. '51	97m	Oct. 7	510	A	A-1	Good
Great Missouri Raid, The (5013) (color)	Para.	Wendell Corey-Macdonald Carey	Feb. '51	85m	Dec. 9	605	A	B	Excellent
Groom Wore Spurs, The (114)	Univ.	Ginger Rogers-Jack Carson	Mar. '51	80m	Feb. 24	722			Good
Grounds for Marriage (114)	MGM	Van Johnson-Kathryn Grayson	Jan. 26, '51	91m	Dec. 16	614		B	Fair
Gunfighter, The (015)*	20th-Fox	Gregory Peck-Helen Westcott	July '50	84m	Apr. 29	277	AYC	A-1	Very Good
Gunfire (4932)	Lippert	Don Barry-Wally Vernon	July 21, '50	59m	July 22	397		A-1	Good
Guns A'Blazin' (formerly Law and Order)	Realtor	Walter Huston-W. Brennan	(reissue) Sept. 1, '50	73m	Mar. 12, '32	56			
Gypsy Fury (formerly Wind Is My Lover) (Swed.)	Mon.	Viveca Lindfors-Christopher Kent	Mar. 18, '51	94m	July 9	(S)406			
HALLS of Montezuma (color) (103)*	20th-Fox	Richard Widmark-Walter Palanca	Jan. '51	113m	Dec. 16	613	AYC	A-2	Superior
Hamlet (Brit.) (Spec.)* (101)	Univ.	Laurence Olivier-Jean Simmons	Oct. '50	142m	July 3, '48	(17)	AY	A-2	
Happiest Days of Your Life, The	London	Alastair Sim-M. Rutherford	Sept. '50	81m	Sept. 16	486	AYC		Good
Happy Years, The (color) (32)	MGM	Dean Stockwell-Darryl Hickman	July 21, '50	110m	May 27	313	AYC	A-1	Very Good
Hard, Fast and Beautiful (formerly Mother of a Champion)	RKO	Claire Trevor-Robert Clarke	Mar. '51						
Harlem Globetrotters, The	Col.	Thomas Gomez and Globetrotters	Not Set		Feb. 24	(S)722			
Harriet Craig (323)	Col.	Joan Crawford-Wendell Corey	Nov. '50	94m	Oct. 28	545	A	A-2	Very Good
Harvey (107)*	Univ.	James Stewart-Joseph Hull	Jan. '51	104m	Oct. 21	538	AYC	A-2	Excellent
Heart of the Rockies	Rep.	Roy Rogers-Penny Edwards	Mar. 30, '51						
Hell Town	Favorite	John Wayne-A. Ladd-M. Hunt	(reissue) Oct. '50	59m					
Her Wonderful Lie (Ital.) (343)	Col.	Jan Kiepura-Marta Eggerth	Not Set	86m	May 27	313	A or AY	B	Good
He's a Cockeyed Wonder (340)	Col.	Mickey Rooney-Terry Moore	Dec. '50	77m	Oct. 28	546	AY	A-2	Good
High Lonesome (color) (044)	ELC	John Barrymore, Jr., Chill Wills	Sept. '50	81m	Aug. 12	434	AY	A-1	Good
Highway 301 (012)	WB	Steve Cochran-Virginia Grey	Jan. 13, '51	83m	Dec. 2	598	A	B	Good
Hi-Jacked (4920)	Lippert	Jim Davis-Marsha Jones	July 7, '50	66m	June 24	354		A-2	Fair
His Kind of Woman	RKO	Robert Mitchum-Jane Russell	Feb. 24, '51		Oct. 28	(S)546			
Hit Parade of 1951 (50002)	Rep.	John Carroll-Marie McDonald	Oct. 18, '50	85m	Oct. 28	545	AY	A-2	Good
Holiday Rhythm (4911)	Lippert	M. B. Hughes-D. Street-W. Vernon	Oct. 13, '50	60m	Oct. 7	510		A-2	Very Good
Holy Year at the Vatican, The	Astor	Right Rev. Fulton J. Sheen, Narrator	Oct. 1, '50	66m	Sept. 23	493		A-1	Good
Holy Year, 1950	20th-Fox	Documentary	Aug. '50	42m	Aug. 5	414	AYC	A-1	Good
Hot Rod (4918)	Mon.	James Lydon-Gloria Winters	Oct. 22, '50	61m	Dec. 16	615	AY	A-1	Average
House of Dracula	Realtor	Lon Chaney-J. Carradine	(reissue) Oct. 1, '50	67m	Dec. 8, '45	2746			Average
House of Frankenstein	Realtor	Boris Karloff-Lon Chaney	(reissue) Oct. 1, '50	71m	Dec. 23, '44	2237			Excellent
Hue and Cry	Fine Arts	Alastair Sim-Jack Warner	Not Set	82m	Dec. 9	606		A-2	Very Good
Hunt the Man Down	RKO	Gig Young-Lynn Roberts	Not Set	68m	Dec. 30	641	A	A-2	Fair
I CAN Get It for You Wholesale	20th-Fox	Susan Hayward-Dan Dailey	Apr. '51		Feb. 17	(S)714			
I Killed Geronimo	ELC	Jack Ellison-Chief Thundercloud	Aug. 9, '50	62m	Dec. 9	606	AYC	A-1	Good
I Shot Billy the Kid (493)	Lippert	Don Barry-Robert Lowery	Sept. '50	57m	Aug. 5	414		A-1	Fair
I Was an American Spy (AA-19)	Mon.	A. Dvorak, G. Evans, D. Kennedy	Apr. 15, '51						
I'd Climb the Highest Mountain (color) (105)	20th-Fox	Susan Hayward-William Lundigen	Feb. '51	88m	Jan. 20	669	AYC	A-2	Good
If This Be Sin (Brit.)	UA	Myrna Loy-Richard Greene	Sept. 8, '50	72m	July 1	366	A	A-2	Fair
I'll Get By (color) (027)	20th-Fox	Bill Lundigan-June Haver	Oct. '50	83m	Sept. 30	501	AYC	A-1	Excellent
In a Lonely Place (242)	Col.	Humphrey Bogart-Gloria Grahame	Aug. '50	94m	May 20	301	A	A-2	Very Good
Indian Territory (249)	Col.	Gene Autry-Gail Davis	Sept. '50	70m	Sept. 9	477	AYC	A-1	Good
Inside Straight	MGM	David Brian-Arlene Dahl	Apr. 20, '51	90m					
Insurance Investigator	Rep.	Audrey Long-Richard Denning	Mar. 23, '51		Feb. 17	(S)714			
It's Hard to Be Good	Pentagon	Jimmy Hanley-Anne Crawford	Dec. '50	87m	Dec. 30	642		A-2	Fair
JACKPOT, The (031)	20th-Fox	James Stewart-Barbara Hale	Nov. '50	85m	Oct. 7	509	AYC	A-2	Excellent
Jet Pilot (color)	RKO	John Wayne-Janet Leigh	Dec. 16, '50						
Joan of Arc (color) (165)	RKO	Ingrid Bergman-Jose Ferrer	Nov. '50	118m	Oct. 30	4366	AY	A-1	Superior
Joe Palooka in the Squared Circle (5117)	Mon.	Joe Kirkwood-Myrna Dell	Nov. 5, '50	63m					

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Jungle Stampede (4922)	Rep.	George Breakston-Yorke Coplen	July 29, '50	60m	Aug. 5	414		C	Good
KANGEROO Kid	ELC	Jock O'Mahoney-Veda Borg	Oct. 22, '50	73m	Dec. 30	(S) 642	AYC	A-1	
Kansas Raiders (color) (104)	Univ.	A. Murphy-M. Chapman	Nov., '50	80m	Nov. 11	561	A	B	Good
Kid from Texas. The (color) (911)	Univ.	Audie Murphy-Gale Storm	Dec., '50	78m	Feb. 25	205	AYC or AY	A-2	Good
Killer That Stalked New York (338)	Col.	Evelyn Keyes-Charles Korvin	Dec., '50	79m	Dec. 2	598	AY		Good
[formerly Frightened City]	MGM	Errol Flynn-Dean Stockwell	Jan. 26, '51	112m	Dec. 9	605	AYC	A-1	Good
Kim (color) (115)	West. Adv.	Lash LeRue-Jack Holt	Feb. 1, '51	59m	Dec. 23	634			Fair
King of the Bullwhip	MGM	Deborah Kerr-Stewart Granger	Nov. 24, '50	102m	Sept. 30	501	AYC	A-1	Excellent
King Solomon's Mines (color) (109)*	MGM	James Cagney-Barbara Payton	Aug. 19, '50	102m	Aug. 5	413		B	Very Good
Kiss Tomorrow Goodbye (932)	WB	Richard Emory-Teri Duna	Jan. 15, '51	57m	Jan., '51	654		A-2	Average
Korea Patrol	ELC								
LADY Without Passport, A (37)	MGM	Hedy Lamarr-John Hodiak	Aug. 18, '50	72m	July 15	390		A-2	Fair
Last Holiday	Stratford	Alec Guinness-Beatrice Campbell	Nov. 13, '50	88m	Nov. 25	589	A	A-1	Excellent
Last of the Buccaneers (color) (341)	Col.	Paul Henreid-Jack Oakie	Oct., '50	79m	Oct. 14	518	AY	A-1	Good
Law of the Badlands	RKO	Tim Holt-Joan Dixon	Not Set	60m	Dec. 30	642			Good
Law of the Panhandle (4953)	Mono.	Johnny Brown-Myron Heasley	Sept. 17, '50	55m	Nov. 11	561			Fair
Lawless, The (4923)	Para.	Macdonald Carey-Gail Russell	July, '50	83m	Apr. 8	253	AYC	A-2	Good
Lemon Drop Kid (5018)	Para.	Bob Hope-Marilyn Maxwell	Apr., '51		Jan. 6	(S) 654			
Let's Dance (color) (5006)	Para.	Betty Hutton-Fred Astaire	Nov., '50	112m	Aug. 19	442	AYC	A-2	Good
Life of Her Own, A (101)	MGM	Lana Turner-Ray Milland	Sept. 1, '50	108m	Aug. 12	433	A	B	Good
Light of Western Stars, The	Favorites	Alan Ladd-Victor Jory	(reissue) Feb., '51	68m	Apr. 20, '40	30			Fair
Lightning Guns (361)	Col.	Charles Starrett-Smiley Burnette	Dec., '50	55m	Dec. 23	634	AYC	A-1	Fair
Lightning Strikes Twice (019)	WB	Ruth Roman-Richard Todd	Mar. 10, '51	91m	Feb. 24	721		A-2	Good
Lion Hunters, The (5109)	Mono.	Johnny Sheffield	Mar. 25, '51						
Lonely Heart Bandits (4925)	Rep.	Dorothy Patrick-Robert Rockwell	Aug. 29, '50	60m	Sept. 9	477	A	A-2	Average
Lorna Doone (color) (336)	Col.	Barbara Hale-Richard Greene	Mar., '51		Nov. 4	(S) 555			
Lost People, The	Pent.	Dennis Price-Mai Zetterling	Oct., '50	89m	Oct. 21	538			Good
Louisa (926)	Univ.	Ronald Reagan-Ruth Hussey	Aug., '50	90m	June 3	321	AYC	A-1	Excellent
Lucky Nick Cain (formerly High Stakes) (108)	20th-Fox	George Raft-Coleen Gray	Mar., '51	87m	Feb. 10	706	AYC	A-2	Good
Lullaby of Broadway (color) (020)	WB	Doris Day-Gene Nelson	Mar. 24, '51						
"M"	Col.	David Wayne-Howard Da Silva	Mar., '51	68m	Feb. 17	(S) 714			
Macbeth (5003)	Rep.	Orson Welles-Jeanette Nolan	Oct. 20, '50	85m	Oct. 16, '48	4350			Good
Mad Wednesday	RKO	Harold Lloyd-Frances Ramsden	Oct. 28, '50	77m	Oct. 28	545	AYC	A-2	Good
Mad With Much Heart	RKO	Robert Ryan-Ide Lupino	Not Set	101m	Nov. 4	(S) 554			
Madeline (Brit.) (983)	Univ.	Ann Todd-Ivan Desny	Not Set	90-67m	Sept. 2	457	A	B	Good
Madness of the Heart (Brit.) (927)	Univ.	Margaret Lockwood-Paul Dupuis	Aug. 9, '51	89m	Oct. 28	546	A	A-2	Good
Magnificent Yankee, The (116)	MGM	Louis Calhern-Ann Harding	Mar. 11, '51	54m	Nov. 18	569	AYC	A-2	Good
Man from Sonora (5141)	Mono.	Johnny "Mack" Brown							
Man Who Cheated Himself, The (102)	20th-Fox	Lee J. Cobb-Jane Wyatt	Jan., '51	81m	Dec. 23	633	A	A-2	Good
Mask of the Dragon	Lippert	Richard Travis, Sheila Ryan	Mar. 17, '51						
Mating Season, The (5016)	UA	Gene Tierney-John Lund	Mar., '51	101m	Jan. 13	661	AYC	B	Excellent
Men, The	Col.	Marlon Brando-Teresa Wright	Aug. 25, '50	85m	May 20	301	AYC	A-2	Excellent
Military Academy (210)	Univ.	Stanley Clements-Myron Walton	Apr. 20, '50	64m	Apr. 29	778	AY or AYC	A-1	Fair
Miniver Story, The (106)	MGM	Donald O'Connor-Jimmy Durante	Sept., '50	87m	Oct. 14	518	AYC	A-1	Good
Missing Woman (5025)	Rep.	Greer Garson-Walter Pidgeon	Oct. 20, '50	104m	Oct. 7	509	AY	B	Good
Missouri, The (4974)	Rep.	Penny Edwards-James Millican	Feb. 23, '51	60m					
Mister 880 (024)*	20th-Fox	Monte Hale-Paul Hurst	Nov. 25, '50	60m	Dec. 2	598		A-1	Good
Modern Marriage, A (5199)	Mono.	Burt Lancaster-Dorothy McGuire	Oct., '50	90m	Aug. 26	449	AYC	A-1	Excellent
Molly (formerly The Goldbergs) (5011)	Para.	R. Hadley-M. Field-R. Clarke	Oct. 15, '50	66m	Apr. 8	254	A	A-2	Average
Mr. Imperium (color)	MGM	Gertrude Berg-Phillip Loeb	Mar., '51	83m	Dec. 2	597	AYC	A-1	Very Good
Mr. Music (5007)*	Para.	Lana Turner Ezio Pinza	Not Set						
Mr. Universe	ELC	Bing Crosby-Nancy Olson	Dec., '50	113m	Sept. 2	458	AYC	A-2	Excellent
Mrs. O'Malley and Mr. Malone (111)	MGM	Jack Carson-Bert Lahr	Jan. 10, '51	90m	Jan. 20	669	AYC	A-1	Good
Mudlark, The (101)	20th-Fox	Marjorie Main-James Whitmore	Dec. 8, '50	69m	Nov. 11	561	AYC	B	Good
My Blue Heaven (color) (021)*	20th-Fox	Irene Dunne-Alec Guinness	Jan., '51	99m	Dec. 2	597	AYC	A-1	Good
My Brother, the Outlaw (formerly, The Tiger)	ELC	Betty Grable-Dan Dailey	Sept., '50	96m	Aug. 26	449	A or AY	B	Excellent
My Forbidden Past	RKO	Mickey Rooney-Wanda Hendrix	Feb. 7, '51	82m	Feb. 10	706			Fair
My Friend Irma Goes West (4922)*	Col.	Robert Mitchum-Ava Gardner	Mar. 31, '51		June 3	321	AY or AYC	B	Good
My True Story	Favorites	Marie Wilson-John Lund	July 4, '50	91m					
Mystery Rider, The	MGM	Helen Walker-Willard Parker	Mar., '51	67m					
Mystery Street (35)	Univ.	Russell Hayden-Sidney Toler	(reissue) Feb., '51	76m	May 20	302	AYC	A-2	Very Good
Mystery Submarine (106)	Realart	Ricardo Montalban-Sally Forrest	July 28, '50	73m	Nov. 25	590	AYC	A-1	Good
NAGANA	ELC	Macdonald Carey-Marta Toren	Dec., '50	78m					
Naughty Arlette (Brit.)	Mono.	Tela Birell-Melvyn Douglas	(reissue) Aug. 15, '50	74m	Jan. 7, '33	27			
Navy Bound (5120)	Col.	Mal Zetterling-Hugh Williams	Not Set	86m	June 24	(S) 359		B	
Never a Dull Moment (106)	Univ.	Tom Neal-Regis Toomey	Feb. 25, '51	60m	Feb. 24	721			Very Good
(formerly Come Share My Love)	RKO	Fred MacMurray-Irene Dunne	Nov. 5, '50	89m	Nov. 4	553	AYC	A-1	Very Good
New Mexico	UA	Lew Ayres-Marilyn Maxwell	Not Set		Dec. 30	(S) 644			
Nest Voice You Hear, The (110)	MGM	James Whitmore-Nancy Davis	Oct. 27, '50	83m	June 10	329			Very Good
Night Riders of Montana (5059)	Rep.	Allan "Rocky" Lane	Feb. 28, '51	60m					
No Way Out (025)*	20th-Fox	Richard Widmark-Linda Darnell	Oct., '50	106m	Aug. 5	413		B	Excellent
North of the Great Divide (color) (4944)	Rep.	Roy Rogers-Penny Edwards	Nov. 15, '50	67m	Dec. 2	598	AYC	A-1	Good
ODETTE	Lippert	Anna Neagle-Trevor Howard	Not Set	105m	Jan. 6	453			Very Good
Of Men and Music (110)	20th-Fox	Concert Package	Mar., '51	85m	Nov. 25	590	AYC	A-1	Very Good
Oh! Susanna (color)	Rep.	Rod Cameron-Adrian Booth	Mar. 28, '51						
(formerly The Goldentide)	ELC	Monte Hale-Paul Hurst	July 29, '50	60m	Aug. 26	450	AY	A-2	Good
Old Frontier, The (4973)	Col.	Robert Newton-Alec Guinness	Jan. 18, '51	115m	June 26	(S) 4219			
Oliver Twist (Brit.) (828)	Univ.	Jon Hall-Susan Cabot	Aug., '50	65m	Aug. 12	434	AYC	A-2	Average
On the Edge of Samoa (215)	UA	Lane Hancock-Cesar Romero	July 7, '50	88m	July 1	365	A	A-2	Good
Once a Thief	ELC	Jane Hanson-Gunnal Brostrom	Oct. 1, '50		Dec. 30	(S) 644	AYC	A-2	
One Minute to Twelve	Hallmark	Ruth Warrick-Richard Travis	Jan. 1, '51	105m	Dec. 23	634			Average

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Operation Disaster (113)	Univ.	John Mills-Helen Cherry	Jan. 13, '51	100m	Jan. 13	661			Very Good
Operation Pacific (013)	WB	John Wayne-Patricia Neal	Jan. 27, '51	111m	Jan. 13	661	AYC	B	Very Good
Operation X	Col.	Edward G. Robinson-Peggy Cummins	Feb., '51	79m	Dec. 23	634	A		Average
Our Very Own (151)*	RKO	Ann Blyth-F. Granger-Joan Evans	Aug. 5, '50	93m	Mar. 25	237	AYC	A-2	Very Good
Outlaw Gold (4954) (formerly Massacre Valley)	Mono.	Johnny Mack Brown-V. Herrick	Nov. 26, '50	51m					
Outlaws of Texas (4945)	Mono.	Whip Wilson-Andy Clyde	Dec. 10, '50	51m	Nov. 11	(S)562			
Outrage (103)	RKO	Mela Powers-Tod Andrews	Aug., '50	75m	Aug. 26	450	AY	B	Good
PAGAN Love Song (color) (112)*	MGM	Ether Williams-Howard Keel	Dec. 29, '50	76m	Dec. 23	633		A-2	Very Good
Pancho Villa Returns	Hispano Cont.	Leo Carrillo-Ether Fernandez	Not Set	95m	Nov. 4	554			Fair
Panic in the Streets (022)	20th-Fox	Richard Widmark-Paul Douglas	Sept., '50	96m	June 17	345	AY	B	Excellent
Paper Gallows (Brit.)	ELC	Rona Anderson-John Bentley	Nov., '50	69m	Nov. 11	561	A	A-2	Fair
Payment on Demand (formerly Story of a Divorce) (110)	RKO	Bette Davis-Barry Sullivan	Feb., '51	90m	Feb. 24	722			Excellent
Peggy (color) (922)	Univ.	Diana Lynn-Charles Coburn	July, '50	78m	June 17	346	AYC	A-1	Good
Petty Girl (color) (317)	Col.	Robert Cummings-Joan Caulfield	Sept., '50	87m	Aug. 19	441	AYC	B	Good
Pink String and Sealing Wax	Pent.	Googie Withers-John Carol	Oct., '50	75m	Oct. 21	537	A	B	Good
Place in the Sun, A	Para.	Montgomery Clift-Elizabeth Taylor	Not Set		Sept. 9	(S)479			
Prairie Roundup (363)	Col.	Charles Starrett, Smiley Burnette	Jan., '51	53m	Jan. 27	690		A-1	Fair
Prehistoric Women (color)	ELC	Laurette Luez-Ailan Nixon	Nov. 1, '50	74m	Jan. 6	654		B	Poor
Prelude to Fame	Univ.	Guy Rolfe-Kathleen Byron	Nov., '50	78m	Nov. 18	570	AYC	A-2	Good
Pretty Baby (004)	WB	Dennis Morgan-Betsy Drake	Sept. 16, '50	92m	July 29	405	AYC	A-2	Good
Pride of Maryland (5023)	Rep.	Stanley Clements-Peggy Stewart	Jan. 20, '51	60m	Jan. 13	662	AYC	A-1	Fair
Prisoners in Petticoats (4929)	Rep.	Valentine Perkins-Robt. Rockwell	Sept. 18, '50	60m	Sept. 23	493	A	A-2	Fair
Pygmy Island (342)	Col.	J. Weissmuller-Ann Savage	Nov., '50	69m	Nov. 18	570	AYC	A-1	Very Good
QUEBEC (5017) (color)	Para.	John Barrymore, Jr.-Corinne Calvet	Apr., '51		Jan. 6	(S)654			
Queen of Spades	Stratford	Anton Walbrook-Edith Evans	Sept. 15, '50	95m					
RAIDERS of Tomahawk Creek (362)	Col.	Charles Starrett-Smiley Burnette	Oct. 26, '50	55m	Nov. 4	554	AYC	A-1	Good
Red Badge of Courage, The (120)	MGM	Audie Murphy-Bill Mauldin	Mar. 16, '51	81m					
Red Shoes, The (Brit.) (Color) (Spec.)	ELC	Anton Walbrook-Marius Goring	Not Set	133m	Oct. 23	4357	AY	B	Excellent
Redhead and the Cowboy, The	Para.	Glenn Ford-Rhonda Fleming	Mar., '51	82m	Dec. 16	614		A-2	Average
Redwood Forest Trail (4922)	Rep.	Rex Allen-Dorothy Patrick	Sept. 18, '50	67m	Sept. 23	494	AYC	A-1	Average
Renegades of the Sage (261)	Col.	Charles Starrett-Smiley Burnette	Nov. 24, '50	56m	Oct. 21	(S)539		A-1	
Return of Jesse James (4907)	Lippert	John Ireland-Ann Dvorak	Sept. 8, '50					A-1	
Revenue Agent (312)	Col.	Douglas Kennedy-Jean Willes	Feb., '51	72m	Dec. 9	606		A-2	Good
Rhythm Inn (5115)	Mono.	Jane Frazee-Kirby Grant	Feb. 11, '51	73m	Feb. 10	706			Good
Ridin' the Outlaw Trail	Col.	Charles Starrett-Smiley Burnette	Feb., '51	56m	Feb. 17	714		A-1	Good
Right Cross (104)	MGM	June Allyson-Dick Powell	Oct. 6, '50	90m	Aug. 19	441	AY	A-1	Good
Rio Grande (5004)*	Rep.	John Wayne-Maureen O'Hara	Nov. 15, '50	105m	Nov. 11	562	AYC	A-1	Excellent
Rio Grande Patrol (108)	RKO	Tim Holt-Jane Nigh	Nov., '50	67m	Dec. 9	606	AYC	A-1	Good
River Gang	Realtar	Gloria Jean-John Qualen (reissue)	Oct. 15, '50	64m	Sept. 15, '45	2645			Fair
Rock Island Trail (color) (4914)	Rep.	Forrest Tucker-Adole Mara	May 18, '50	90m	Oct. 7	509	AY	A-1	Good
Rocky Mountain (008)	WB	Erroll Flynn-Patrice Wymore	Nov. 11, '50	90m	May 6	286	AYC	A-1	Very Good
Rogue River (color)	ELC	Rory Calhoun-Peter Graves	Nov. 15, '50	85m	Dec. 30	641	A	B	Fair
Rogues of Sherwood Forest (color) (243)	Col.	John Derek-Diana Lynn	July, '50	80m	June 17	347	AYC	A-1	Good
Rookie Fireman (311)	Col.	Bill Williams-Barton MacLane	Oct. 12, '50	63m	Sept. 9	477	AYC		Good
Rough Riders of Durango	Rep.	Allan "Rocky" Lane-Aline Towne	Not Set	60m	Feb. 10	706		A-1	Fair
Royal Wedding (color) (121)	MGM	Fred Astaire-Jane Powell	Mar. 23, '51	93m	Feb. 10	705			Excellent
Rustlers on Horseback (4968)	Rep.	Allan Lane-Eddy Waller	Oct. 23, '50	60m	Nov. 18	570	AYC	A-1	Good
SADDLE Tramp (color) (928)	Univ.	Joel McCrea-Wanda Hendrix	Sept., '50	77m	Sept. 2	458	AYC	A-1	Good
Salerno Beachhead (formerly Walk in the Sun)	Realtar	Dana Andrews-Richard Conte (reissue)	Feb. 1, '51	117m	Dec. 1, '45	2733			Excellent
Samson and Delilah (color)* (5010)	Para.	H. Lamarr-V. Mature-G. Sanders	Mar. 28, '51	128m	Oct. 22	87	AYC or AY	A-2	Excellent
San Francisco Docks	Realtar	Barry Fitzgerald-B. Meredith (reissue)	Oct. 15, '50	66m	Dec. 7, '40	44			
San Quentin (003)	WB	Pat O'Brien-H. Bogart (reissue)	Sept. 9, '50	70m	July 29	406		A-2	
Second Chance	PFC	Ruth Warrick-John Hubbard	Not Set						
Second Face, The (Brit.)	ELC	Ella Raines-Bruce Bennett	Jan., '51	77m	Dec. 16	614		B	Average
Second Woman, The	UA	Robert Young-Betsy Drake	Feb. 9, '51	91m	Jan. 27	690	AY	A-2	Very Good
Secret Fury, The (075)	RKO	Claudette Colbert-Robert Ryan	Sept. 23, '50	86m	Apr. 29	277	A or AY	A-2	Very Good
September Affair (5012)	Para.	Joan Fontaine-Joseph Cotten	Feb., '51	104m	Oct. 21	538	A	B	Very Good
Seven Days to Noon (Brit.)	Mayfil	Barry Jones-Olivia Sloane	Not Set	93m	Dec. 30	641	AYC	A-2	Very Good
711 Ocean Drive (319)	Col.	Edmond O'Brien-Joanne Dru	July, '50	102m	July 15	389	A or AY	A-2	Good
Shakedown (929)	Univ.	Howard Duff-Brian Donley	Sept., '50	80m	Aug. 26	450	A	A-2	Good
Short Grass (AA-18)	AA	Rob Cameron-Cathy Downs	Dec. 24, '50	82m	Dec. 16	613		A-2	Excellent
Showdown, The (4924)	Rep.	William Elliott-Marie Windsor	Aug. 15, '50	86m	Jan. 27	(S)691			
Sierra Passage (formerly Trail Dust) (5107)	Mono.	Wayne Morris-Lola Albright	Jan. 7, '51	81m	Dec. 23	634	AYC		Good
Silent Dust (Brit.)	Mono.	Stephen Murray-Beatrice Campbell	Dec. 29, '50	82m	Oct. 29	65	A	B	Good
Silk Noose, The (Brit.) (4923)	Mono.	Carole Landis-Joseph Calleia	July 9, '50	69m	July 15	(S)390			
Silver City Bonanza (5051)	Rep.	Rex Allen	Mar. 1, '51	67m	Feb. 17	(S)715			
Skipalong Rosenbloom	ELC	Max Baer-Jackie Coogan	Mar. 1, '51		Feb. 17	(S)714			
Skipper Surprised His Wife, The (31)	MGM	Robert Walker-Joan Leslie	June 30, '50	85m	May 13	294	AY	A-2	Good
Sleeping City, The (930)*	Univ.	Richard Conte-Coleen Gray	Sept., '50	85m	Sept. 9	477	A		Good
Snow Dog (4919)	Mono.	Kirby Grant-Elena Verdugo	July 16, '50	62m	July 22	398	AYC	A-1	Good
So Long at the Fair (Brit.)	ELC	Paul Simmons-Dirk Bogarde	Jan., '51	85m	Jan. 27	690	AY		Good
So Young, So Bad	UA	Jean Hurreid-Catherine McLeod	May 26, '50	91m	June 3	321		A-2	Good
Sons of the Musketeers (color)	RKO	Cornel Wilde-Maureen O'Hara	Not Set		Oct. 21	(S)539			
Sound of Fury	UA	Frank Lovejoy-Kathleen Ryan	Jan. 15, '51	90m	Dec. 9	605	A	A-2	Excellent
Southside 1-1000 (AA17)	Realtar	Don DeFore-Andrea King	Nov. 12, '50	73m	Oct. 14	517	AYC	A-2	Excellent
Spirit of Culver	Realtar	J. Cooper-F. Bartholomew (reissue)	Sept. 15, '50	90m	Mar. 4, '39	39			
Spirit of Notre Dame	Realtar	Lew Ayres-Andy Devine (reissue)	Sept. 15, '50	90m	Sept. 26, '31	28			
Spoilers of the Plains	Rep.	Roy Rogers-Penny Edwards	Feb. 5, '51	68m	Feb. 10	706	AYC	A-1	Fair
Stage to Tucson (color)	Col.	Rob Cameron-Wayne Morris	Jan., '51	82m	Dec. 23	634			Fair
Steel Helmet, The (5006)	Lippert	Gene Evans-Stave Brodie	Feb. 2, '51	84m	Jan. 6	653		A-2	Excellent
Stella (018)	20th-Fox	Ann Sheridan-Victor Mature	Aug., '50	83m	July 22	397	A	A-2	Good

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Stop That Cab	Lippert	Sid Melton-Iris Adrian	Mar. 31, '51						
Storm Warning (014)	WB	Ginger Rogers-Ronald Reagan	Feb. 10, '51	91m	Dec. 9	605	A	A-2	Excellent
Streets of Ghost Town (264)	Col.	Charles Starrett-Smiley Burnette	Aug. 3, '50	54m	Aug. 19	442		A-1	Good
Stronghold	ELC	Veronica Lake-Zachary Scott	Oct. 19, '50						
Sugarfoot (color) (016)	WB	Randolph Scott-Adele Jergens	Mar. 10, '51	80m	Feb. 3	697		A-2	Good
Summer Stock (color) (381)*	MGM	Judy Garland-Gene Kelly	Aug. 25, '50	105m	Aug. 12	434	AYC	A-1	Excellent
Sun Sets At Dawn, The	ELC	Sally Parr-Philip Shawn	Jan., '51	71m	Nov. 4	554	A	A-2	Good
Sunset Boulevard (4927)*	Para.	Gloria Swanson-William Holden	Aug., '50	110m	Apr. 22	269	A	A-2	Excellent
Sunset in the West (color) (4943)	Rep.	Roy Rogers-Estelita Rodriguez	Sept. 25, '50	67m	Sept. 30	502	AYC	A-1	Good
Sunderland (5001)	Rep.	Vera Ralston-John Carroll	Sept. 15, '50	90m	Oct. 14	518	A	B	Good
Sword of Monte Cristo (106)	20th-Fox	George Montgomery-Paula Corday	Mar., '51		Jan. 13	(S)662			
TAKE Care of My Little Girl (color)	20th-Fox	Jeanne Crain-Jean Peters	Apr., '51		Feb. 17	(S)714			
Taming of Dorothy, The (Brit.)	ELC	Jean Kent-Robert Beatty	Sept. 29, '50	75m	Feb. 3	(S)699	A	B	
Tangier	Realtar	Maria Montez-Robert Paige	(reissue) Jan. 1, '51	76m	Mar. 16, '46	2895			Good
Target	RKO	Charles McGraw-Marie Windsor	Not Set		Nov. 4	(S)554			
Target Unknown (formerly Prisoner of War) (111)	Univ.	Mark Stevens-Robert Douglas	Feb., '51	90m	Jan. 27	690	AYC	A-1	Good
Tarzan and the Amazons	RKO	Johnny Weismuller-B. Joyce	(reissue) Dec. 2, '50	72m					
Tarzan and the Leopard Woman	RKO	Johnny Weismuller-B. Joyce	(reissue) Dec. 2, '50	72m	Feb. 16, '46	2849			Average
Tarzan's Peril	RKO	Lex Barker-Virginia Huston	Mar. 10, '51		Feb. 17	(S)714			
Tea for Two (color) (001)*	WB	Doris Day-Gordon MacRae	Sept. 2, '50	98m	Aug. 19	441	AYC	A-2	Excellent
Texas Meets Calamity Jane, The (color) (303)	Col.	Evelyn Ankers-James Ellison	Nov., '50	71m	Oct. 21	537	AYC	A-1	Average
Texas Never Cry (352)	Col.	Gene Autry-Gail Davis	Mar., '51	70m	Jan. 20	(S)670			
They Were Not Divided	ELC	Edward Underdown-Ralph Clanton	Feb. 8, '51	102m	Dec. 30	(S)642			
Thing, The	RKO	Kenneth Tobey-Margaret Sheridan	Mar. 3, '51		Jan. 20	(S)670			
Third Time Lucky	Pent.	Glynis Johns-Dermot Walsh	Oct., '50	90m	Oct. 21	537		B	Good
Thirteenth Letter (formerly The Scarlet Pen) (107)	20th-Fox	Charles Boyer-Linda Darnell	Feb., '51	85m	Jan. 27	689	A	B	Excellent
3 Desperate Men (5009)									
(formerly 3 Outlaws)	Lippert	Preston Foster-Virginia Grey	Jan. 12, '51	69m	Jan. 20	670		A-2	Average
Three Guys Named Mike (119)	MGM	Jane Wyman-Van Johnson	Mar. 9, '51	79m	Feb. 10	705	AYC		Good
Three Husbands (119)	UA	Emlyn Williams-Louis Erickson	Nov. 17, '50	78m	Nov. 11	562	A	B	Good
Three Little Words (color) (36)*	MGM	Fred Astaire-Rad Skelton	Aug. 4, '50	107m	July 8	373	AYC	A-1	Excellent
Three Secrets (006)	WB	Eleanor Parker-Patricia Neal	Oct. 14, '50	98m	Sept. 2	457	A	B	Very Good
Time Running Out	ELC	Dana Clark-Simone Signoret	Oct. 3, '50						
To Please a Lady (105)*	MGM	Clark Gable-Barbara Stanwyck	Oct. 13, '50	91m	Oct. 7	509	AY	A-2	Very Good
To the Last Man	Favorite	Randolph Scott-Buster Crabbe	(reissue) Dec., '50	76m					
Toast of New Orleans (color) (103)*	MGM	Kathryn Grayson-Mario Lanza	Sept. 29, '50	97m	Aug. 26	450	AYC	A-1	Good
Tomahawk (color) (110)	Univ.	Van Heflin-Yvonne De Carlo	Feb., '51	82m	Jan. 13	662	AYC	A-1	Good
Tougher They Come, The (305)	Col.	Preston Foster-Wayne Morris	Dec., '50	69m	Nov. 18	571	AY	A-2	Fair
Trail of Robin Hood (color) (4946)	Rep.	Roy Rogers-Penny Edwards	Dec. 15, '50	67m	Dec. 16	614	AYC	A-1	Good
Train to Tombstone (4934)	Lippert	Don Barry-Tom Neal	Aug., '50	56m	Sept. 9	477		A-2	Fair
Treasure Island (color) (191)*	RKO	Bobby Driscoll-Robert Newton	July 29, '50	96m	June 24	353	AYC	A-1	Very Good
Trial Without Jury (4921)	Rep.	Robert Rockwell-Barbara Fuller	Aug. 7, '50	60m	July 22	398	A or AY	A-2	Fair
Trigger, Jr. (color) (4945)	Rep.	Roy Rogers-Dale Evans	June 30, '50	68m	July 8	373	AYC	A-1	Very Good
Trio (Brit.)	Para.	J. Hayter-N. Patrick-J. Simmons	Oct. 10, '50	91m	Oct. 14	517	AY	A-2	Excellent
Triple Trouble (4915)	Mono.	Leo Gorcey-Huntz Hall	Aug. 13, '50	46m	July 15	(S)390		A-2	
Tripoli (5005) (color)	Para.	Maureen O'Hara-John Payne	Nov., '50	95m	Oct. 7	511	AYC	A-2	Good
Two Flags West (color) (029)	20th-Fox	Linda Darnell-Joseph Cotten	Nov., '50	92m	Oct. 14	517	AY	A-1	Good
Two Lost Worlds	ELC	Laura Elliott-Jim Arness	Oct. 29, '50	61m	Feb. 3	697	AYC	A-1	Average
Two Weeks—With Love (color) (108)	MGM	Jane Powell-Ricardo Montalban	Nov. 10, '50	92m	Oct. 14	517	AYC	A-1	Very Good
UNDER Musical Stars (4954)									
Under the Gun (109)	Rep.	Rex Allen-Dorothy Patrick	Nov. 20, '50	67m	Dec. 9	606	AYC	A-1	Good
Undercover Girl (105)	Univ.	Richard Conte-Audrey Totter	Jan., '51	84m	Dec. 16	613		A-2	Very Good
Underworld Story, The (for. Whipped)	Univ.	Alexis Smith-Scott Brady	Dec., '50	83m	Nov. 4	553		A-2	Good
Union Station (5002)	UA	Dan Duryea-Gale Storm	July 21, '50	90m	Apr. 1	245	A	B	Very Good
U.S.S. Teakettle	20th-Fox	William Holden-Nancy Olson	Sept., '50	80m	July 15	390	AY	A-2	Fair
		Gary Cooper-Jane Greer	Apr., '51		Feb. 17	(S)714			
VALENTINO (color) (320)	Col.	Tony Dexter-Eleanor Parker	Mar., '51	102m	Feb. 17	713			Excellent
Vendetta (167)	RKO	Faith Domergue-George Dolenz	Dec. 23, '50	84m	Nov. 25	590	AY	B	Average
Vengeance Valley (color) (117)	MGM	Burt Lancaster-Robert Walker	Feb. 16, '51	83m	Feb. 3	697	AYC	A-2	Very Good
Vicious Years, The	Mono.	Tommy Cook-Gar Moore	Feb. 18, '51	81m					
Vigilante Hideout (4966)	Rep.	Allan "Rocky" Lane-Eddie Waller	Aug. 6, '50	60m	Aug. 19	442	AYC	A-1	Good
Virginia City (018)	WB	Errol Flynn-H. Bogart	(reissue) Mar. 17, '51	121m					
Volcano	ELC	A. Magnani-G. Brooks-R. Brazzi	Feb. 1, '51	110m	Feb. 17	(S)714			
WALK Softly, Stranger (102)	RKO	Joseph Cotten-Valli	Nov. 4, '50	81m	Sept. 2	450	AY	A-2	Fair
Watch the Birdie (113)	MGM	Red Skelton-Arlene Dahl	Jan. 12, '51	71m	Nov. 25	589		A-1	Good
West Point Story, The (009)*	WB	James Cagney-Virginia Mayo	Nov. 25, '50	107m	Nov. 18	569	AYC	A-2	Very Good
When I Grow Up	ELC	Robert Preston-Matha Scott	Mar. 22, '51						
When You're Smiling (304)	Col.	Jerome Courtland-Lola Albright	Sept. 21, '50	75m	Sept. 2	458	AYC	A-1	Fair
Where Danger Lives (024)	RKO	Robert Mitchum-Faith Domergue	Nov. 23, '50	84m	June 24	353	A	A-2	Good
Where the Sidewalk Ends (017)	20th-Fox	Dana Andrews-Gene Tierney	July, '50	95m	July 1	365	A	A-2	Good
Wicked City	ELC	M. Montez-J. Aumont-L. Palmer	Mar. 2, '51		Dec. 30	(S)644			
Wild Horse Prairie (5151)	Mono.	Whip Wilson	Apr. 8, '51						
Winchester '73 (921)*	Univ.	James Stewart-Shelley Winters	July 12, '50	92m	June 10	379	AYC	A-2	Very Good
Winslow Boy, The (Brit.) (027)	ELC	Sir Cedric Hardwicke-Robert Donat	Not Set	97m	Mar. 11	272	AY or AYC	A-1	Fair
Woman on the Run (932)	Univ.	Ann Sheridan-Dennis O'Keefe	Oct., '50	77m	Oct. 7	510	A	A-2	Good
Wyoming Mail (color) (931)	Univ.	Stephen McNally-Alexis Smith	Oct., '50	87m	Oct. 7	510	AY	A-1	Very Good
YANK in Korea, A	Col.	Lon McCallister-William Phillips	Feb., '51	73m	Feb. 17	713		A-1	Average

FEATURES LISTED BY COMPANIES—PAGE 729, FEB. 24, 1951
SHORT SUBJECTS CHARTS APPEARS ON PAGES 739-40, FEB. 24, 1951

RELEASE CHART BY COMPANIES

Complete catalogue of features released during 12 months plus coming attractions

This Product Digest section—a monthly service of MOTION PICTURE HERALD—lists all features in release from February, 1950, plus completed coming attractions. Titles are arranged in order of release dates. Advance dates are subject to change. Running times are the official times supplied by the distributor.

For index to reviews, synopses and ratings see the alphabetical Release Chart in the weekly Product Digest.

(R) designates a reissue. (C) designates color.

ALLIED ARTISTS

(Released through Monogram)

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
AA-17	Southside 1-1000	Nov. 12 '49	Don DeFore, Andrea King	73	Melodrama
AA-18	Short Grass	Dec. 24 '49	Red Cameron, Cathy Downs	82	Drama
AA-19	I Was an American Spy	Apr. 15 '51	A. Dvorak, G. Evans, D. Kennedy	82	Drama

ASTOR PICTURES

(R) Prairie Schooners	Feb. 15 '50	"Wild Bill" Elliott	66	Western
(R) Willard of Tucson, The	Mar. 15 '50	"Wild Bill" Elliott	61	Western
(R) Baddeley's Men	May 1 '50	Ruth Hussey, John Carroll	79	Comedrama
(R) Brewster's Millions	May 1 '50	Dennis O'Keefe, J. Have	89	Comedy
(R) Messenger of Peace	June 1 '50	John Beal, Paul Guilfoyle	87	Drama
(R) North From the Lone Star	June 15 '50	"Wild Bill" Elliott	61	Western
(R) Delightfully Dangerous	July 15 '50	Ralph Bellamy, Jane Powell	93	Comedrama
(R) Diamonds and Crime	July 15 '50	Dennis O'Keefe, J. Have	85	Comedrama
(R) Bands Across the Rockies	Aug. 1 '50	"Wild Bill" Elliott	61	Western
(R) Bachelor's Daughter, The	Sept. 1 '50	Adolphe Menjou, Gail Russell	89	Comedrama
(R) King of Dodge City	Sept. 15 '50	"Wild Bill" Elliott	82	Western
(R) Holy Fear at the Vatican	Oct. 1 '50	Right Rev. F. J. Sheen, Narrator	66	Devotional
(R) Sinner's Holiday	Jan. 15 '51	George Raft, Randolph Scott	74	Drama

(R) Dark Waters	Feb. 1 '50	Marie O'Brien, Franchot Tone	74	Drama
(R) Bride of San Luis Rey	Feb. 1 '50	Lynn Bari, Louis Calhern	84	Drama
(R) Mr. Ace	Feb. 1 '50	George Raft, Sylvia Simer	84	Drama

COLUMBIA

222 Father Is a Bachelor	Feb. 1 '50	William Holden, Coleen Gray	84	Drama
221 John Sings Again (C)	Feb. 1 '50	Larry Parks, Barbara Hale	86	Musical

(Continued in column 2)

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
231	Mark of the Gorilla	Feb. '50	Johnny Weissmuller, Trudy Marshall	66	Adventure
228	The Nevada (C)	Feb. '50	Randolph Scott, Dorothy Malone	81	Western
237	Trail of the Bullets	Feb. 2 '50	Charles Starrett, Smiley Burnette	55	Western
213	Girls' School	Feb. 9 '50	Joyce Reynolds, Rom Ford	62	Drama
216	Male Train	Feb. 22 '50	Gene Autry, Sheila Ryan	70	Western
204	The Palomino (C)	Mar. '50	Jerome Courtland, Beverly Tyler	70	Adventure
214	Hoodlum's Hero	Mar. 9 '50	Jerome Courtland, Arthur Lake	67	Comedy
216	A Woman of Distinction	Mar. 21 '50	Willard Van Dyke, John H. Ely	67	Comedy
218	Crime of Passion	Apr. '50	Robert Montgomery, Ray Milland	85	Comedy
208	Tyrant of the Sea	Apr. 6 '50	Bredrick Crawford, Ellen Drew	80	Melodrama
265	Outcast of Black Mesa	Apr. 13 '50	Rhya Williams, Ron Randall	70	Melodrama
210	Military Academy	Apr. 20 '50	Charles Starrett, Smiley Burnette	54	Western
238	No Sad Songs for Me	May '50	Margaret Sullivan, Wendell Corey	89	Drama
235	Kill the Umpire	May '50	William Bendis, Una Merkel	70	Comedy
245	Cowtown	May '50	Gene Autry, Gail Davis	70	Western
262	Beauty on Parade	May 4 '50	Robert Hutton, Ruth Warrick	66	Musical
204	Customs Agent	May 15 '50	William Eythe, Marjorie Reynolds	72	Melodrama
233	Fortunes of Captain Blood	June '50	Louise Hayward, Patricia Medina	91	Drama
251	Hoodlum	June '50	Eddy Arnold, Jeff Donnell	64	Western
227	The Good Humor Man	June '50	Jack Carson, Lola Albright	55	Comedy
229	Texas Dynamite	June '50	Charles Starrett, Smiley Burnette	55	Western
226	David Harding	June 8 '50	Charles Starrett, Smiley Burnette	66	Melodrama
240	Captive Girl	July 13 '50	Willard Parker, Audrey Long	71	Melodrama
243	Rogues of Sherwood Forest (C)	July '50	John Derek, Diana Lynn	80	Drama
217	Beyond the Purple Hills	July '50	Gene Autry, Jo Denison	70	Western
249	711 Ocean Drive	July '50	Edmond O'Brien, Joanne Dru	102	Melodrama
324	Convicted	Aug. '50	Glenn Ford, Frederick Crawford	91	Melodrama
212	In a Lonely Place	Aug. '50	Humphrey Bogart, Gloria Graham	94	Melodrama
215	Streets of Ghost Town	Aug. 3 '50	Jon Hall, Susan Cabot	65	Western
264	Swears of Blondie	Aug. 19 '50	Charles Starrett, Smiley Burnette	54	Western
207	Indian Territory	Sept. '50	Penny Singleton, Arthur Lake	66	Comedy
317	Letty Girl (C)	Sept. '50	Gene Autry, Gail Davis	70	Western
242	When You're Smiling	Sept. '50	Robert Cummings, Joan Caulfield	87	Musical
242	Adventures of Buckaroo	Sept. 14 '50	Charles Starrett, Smiley Burnette	55	Musical
229	Between Midnight and Dawn	Sept. 14 '50	Charles Starrett, Smiley Burnette	55	Musical
325	Feller Bunch Girl, The	Oct. '50	Laedie Ball, Eddie Albert	85	Comedy
341	Last of the Buccaneers (C)	Oct. '50	Paul Henreid, Jack Oakie	79	Adventure
311	Rookie Fireman	Oct. 12 '50	Bill Williams, Barton MacLane	62	Melodrama
362	Balders of Tomahawk Creek	Oct. 28 '50	Charles Starrett, Smiley Burnette	55	Western
216	Blazing Sun	Nov. '50	Gene Autry, Lynne Roberts	70	Western

(Continued on following page, column 1)

COLUMBIA

(continued)

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
318	Chain Gang	Nov. '50	Douglas Kennedy, Marjorie Lord	79	Melodrama
319	Emergency Wedding	Nov. '50	Larry Parks, Barbara Hale	76	Comedy
322	Harriet Craig	Nov. '50	Jean Crawford, Wendell Corey	94	Drama
323	Pygmy Island	Nov. '50	Johnny Weissmuller, Ann Savage	60	Adventure
363	The Texas Meets Calamity Jane (C)	Nov. '50	Evelyn Ankers, James Ellison	71	Western
364	Renegades of the Sage	Nov. '50	Charles Starrett, Smiley Burnette	56	Western
365	Durango Kid	Dec. '50	Charles Starrett, Smiley Burnette	59	Western
366	He's a Cockeyed Wanderer	Dec. '50	Mickey Rooney, Terry Moore	57	Comedy
368	Killer That Stalked New York	Dec. '50	Edwin Kene, Charles Kerrin	79	Drama
369	Lighthouse Ghost	Dec. '50	Charles Starrett, Smiley Burnette	55	Western
370	The Tougher They Come	Dec. '50	Wayne Morris, Preston Foster	69	Melodrama
383	Frontier Outpost	Dec. '50	Charles Starrett, Smiley Burnette	55	Western
385	Flying Missile, The	Jan. '51	Glenn Ford, Viveca Lindfors	92	Melodrama
386	Gasoline Alley	Jan. '51	Scotty Beckett, Jimmy Lydon	77	Comedy
387	Gene Autry and the Mounties	Jan. '51	Gene Autry, Elena Verdugo	70	Western
388	Great Manhunt, The (formerly State Secret) (Brit.)	Jan. '51	Douglas Fairbanks Jr., G. John	97	Melodrama
389	Prairie Roundup	Jan. '51	Charles Starrett, Smiley Burnette	55	Western
390	Stage to Tucson (C)	Jan. '51	Red Cameron, Wayne Morris	52	Western
391	Born Yesterday	Feb. '51	Judy Holliday, Broderick Crawford	104	Comedy
392	Contraband	Feb. '51	Edward G. Robinson, Ann Baker	72	Melodrama
393	Breakout X	Feb. '51	Edward G. Robinson, Cummings	72	Melodrama
394	Bidder on Outlaw Trail	Feb. '51	Douglas Kennedy, Jean Willes	72	Western
395	Yank in Korea, A	Feb. '51	Lon McCallister, William Phillips	73	Drama
396	Al Jennings of Oklahoma (C)	Mar. '51	Dan Durysa, Gale Storm	79	Western
397	Fort Savage Raiders	Mar. '51	Charles Starrett, Smiley Burnette	55	Western
398	Lorna Doone (C)	Mar. '51	Barbara Hale, Richard Greene	84	Drama
399	"M"	Mar. '51	David Wayne, Howard Da Silva	88	Drama
400	My True Story	Mar. '51	Helen Walker, Willard Parker	87	Drama
401	Texas Never Cry	Mar. '51	Gene Autry, Gail Davis	70	Western
402	Pury of the Congo	Apr. '51	Johnny Weissmuller, Sherry Morland	69	Melodrama
403	Valentino (C)	Apr. '51	Eleanor Parker, Tony Dexter	107	Drama
404	Saturday's Hero (formerly The Hero)	May '51	John Derek, Donna Reed	79	Drama
405	Shake River Desperados	May '51	Charles Starrett, Smiley Burnette	59	Western

REISSUES

406	Adam Had Four Sons	Ingrid Bergman, Warner Baxter	81	Drama
407	Adventure in Manhattan	Jean Arthur, Joel McCrea	73	Comedrama
408	Arizona	John Arthur, William Holden	128	Western
409	Arful Truth, The	Irene Dunne, Cary Grant	92	Comedy
410	Beware Spooks	Joe E. Brown, Mary Carlisle	68	Comedy
411	Bogie Man Will Get You, The	Boris Karloff, Peter Lorre	66	Horror
412	Cast Guard	Randolph Scott, Ralph Bellamy	72	Melodrama
413	Commandos Strike at Dawn	Paul Muni, Lillian Gish	106	Drama
414	Cry of the Werewolf	Paul Muni, Steven Chitt	72	Horror
415	Young Man, The	John E. Brown, Betty Chapman	72	Horror
416	Destiny	Edward G. Robinson, Glenn Ford	99	Melodrama
417	Driftake	Jack Holt, Ralph Graves	100	Melodrama
418	Doctor Takes a Wife, The	Loretta Young, Ray Milland	89	Comedy
419	Flight Lieutenant	Pat O'Brien, Glenn Ford	80	Melodrama
420	Golden Boy	Barbara Stanwyck, William Holden	101	Melodrama
421	Good Girls Go to Paris	Jean Blondell, Melvyn Douglas	76	Comedy
422	Heat's On, The	Mae West, Victor Moore	65	Mus. Com.
423	His Girl Friday	Cary Grant, Rosalind Russell	92	Comedy
424	Holiday	Katharine Hepburn, Cary Grant	94	Drama

EAGLE LION CLASSICS

(continued)

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
815	The Perfect Woman (British)	Apr. '50	Patricia Rec, Stanley Holloway	72	Comedy
816	Conscience	Apr. '50	African Natives	79	Docu-Vry
817	Gettying Gertie's Garter	May '50	Jean Kent, James Donald	92	Drama
818	The Golden Globes Story	May '50	Dennis O'Keefe, Marie McDonald	72	Comedy
819	The Golden Globes Story	May '50	James Dunn, Dewey Martin	76	Melodrama
820	The Fallen Idol (British)	May '50	Jackie Robinson, Ruby Dee	76	Drama
821	The Fallen Idol (British)	May '50	Ralph Richardson, Michele Morgan	91	Drama
822	The Glorious Mountain (British)	May '50	Valentine Cortez, Delcie Gray	59	Musical
823	Two Twin Beds	May '50	George Brent, Jean Bennett	81	Comedy
824	Feet on the Wall	May '50	John Kent, Dennis Price	81	Melodrama
825	It's a Small World	June '50	Will Hall, Lorraine Miller	74	Drama
826	The Torch	June '50	Paulette Goddard, Pedro Armendariz	84	Comedrama
827	The Window Boy	June '50	Robert Donat, Gerie Hardwick	96	Drama
828	Timber Fury	June '50	David Bruce, Laura Lee	83	Drama
829	(R) Sudan (C)	June '50	Maria Montez, Jon Hall, Saba	79	Melodrama
830	(R) Arabian Nights (C)	June '50	Abbott-Costello, Allan Jones	82	Comedy
831	(R) One Night in the Tropics	June '50	Abbott-Costello, Allan Jones	82	Comedy
832	(R) Naughty Nineties	June '50	Narrated by Quentin Reynolds	65	Docu-Vry
833	(R) Death of a Dream	July '50	Charles Chaplin, Marie Dressler	39	Comedy
834	(R) Titled's Punctured Romance	July '50	William Bendit, Helen Walker	81	Comedy
835	(R) Around With Two Yanks	July '50	Marjorie Reynolds, Dennis O'Keefe	77	Comedy
836	(R) Up in Mabel's Room	Aug. '50	Jack Elliott, Chief Thundercloud	82	Drama
837	(R) Killed Genuine	Aug. '50	John Ford, Warner Baxter	82	Drama
838	(R) It's a Wonderful Life	Sept. '50	John Ford, James Stewart	100	Drama
839	(R) Eve Wilkes (British)	Sept. '50	John Ford, James Stewart	100	Drama
840	(R) High Lonesome (C)	Sept. '50	John Ford, James Stewart	81	Western
841	(R) Black Jack (Spanish)	Sept. '50	John Ford, James Stewart	81	Western
842	(R) Paper Galleys (British)	Sept. '50	Rona Anderson, John Bentley	68	Drama
843	(R) The Taming of Dorethy (British)	Sept. '50	Jean Kent, Robert Beatty	75	Drama
844	(R) One Minute to Twelve (Swedish)	Oct. '50	Lars Hanson, Gannal Brostrom	76	Drama
845	(R) Naughty Ariette (British)	Oct. '50	Mal Zetterling, Hugh Williams	86	Comedy
846	(R) Kangaroo Kid	Oct. '50	Jack O'Mahoney, Veda Borg	73	Western
847	(R) Two Lost Worlds (British)	Oct. '50	Laura Elliott, Jim Aronson	61	Adventure
848	(R) Time Running Out (French)	Oct. '50	Dane Clark, Simone Signoret	74	Drama
849	(R) Prehistoric Women (C)	Nov. '50	Laurette Luez, Allen Nixon	59	Western
850	(R) Border Outlaws	Nov. '50	Spade Cooley, Maria Hart	59	Western
851	(R) Super Seven (C)	Nov. '50	Bory Calhoun, Peter Graves	84	Western
852	(R) Grand Slam (British)	Dec. '50	Robert Howard, Jack	56	Adventure
853	(R) Second Face (British)	Jan. '51	Ella Ball, Robert	56	Drama
854	(R) So Long at the Fair (British)	Jan. '51	Jean Simmons, Dick Bogard	55	Melodrama
855	(R) Wicked City, The	Jan. '51	M. Montez, J. Amant, L. Palmer	89	Drama
856	(R) Mr. Universe	Jan. '51	Jack Carson, Bert Lahr	89	Comedy
857	(R) Oliver Twist (British)	Jan. '51	Richard Emory, Teri Dana	57	Drama
858	(R) Korea Patrol	Jan. '51	Robert Newton, Alec Guinness	115	Drama
859	(R) Sun Sets at Dawn (British)	Jan. '51	Sally Parr, Philip Shaw	71	Drama
860	(R) Volcano (Italian)	Feb. '51	A. Magnani, G. Brooks, R. Brazzi	110	Drama
861	(R) My Brother, The Outlaw	Feb. '51	Mickey Rooney, Wanda Hendrix	82	Drama
862	(R) They Were Not Divided (British)	Feb. '51	Edward Underdown, Ralph Clanton	102	Drama
863	(R) Blue Lamp, The (British)	Mar. '51	Jack Warner, Jimmy Hanley	84	Drama
864	(R) Shipwrecked	Mar. '51	Max Baer, Jackie Cogan	73	Comedy
865	(R) Circle of Danger (formerly White Heat)	Mar. '51	Ray Milland, Patricia Bar	104	Drama
866	(R) When I Grow Up	Mar. '51	R. Preston, M. Scott, B. Driscoll	79	Drama

Castle Queen Maria Hart, Drake Smith Western
 Long Dark Hall Rex Harrison, Lilli Palmer 99
 Red Shoes (British) (C) Anton Walbrook, Moira Shearer 132
 Drama
 Spect.

MGM (continued)

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
17(R)	Blossoms in the Dust (C)	Feb. 17 '50	Greer Garson, Walter Pidgeon	100	Drama
18	Kiss for the City (C)	Feb. 24 '50	Clark Gable, Robert Taylor, Jean Powell	99	Comedy
19	Nancy Goes to Rio (C)	Mar. 10 '50	Gene Kelly, J. Carol Sallie	99	Musical
20	Black Hand	Mar. 17 '50	Gene Kelly, J. Carol Sallie	92	Melodrama
21	Conspirator	Mar. 24 '50	Robert Taylor, Elizabeth Taylor	87	Melodrama
22	The Yellow Cab Man	Apr. 7 '50	Red Skelton, Gloria DeHaven	45	Comedy
23	Side Street	Apr. 14 '50	Farley Granger, Cathy O'Donnell	83	Melodrama
24	The Outriders (C)	Apr. 21 '50	Joel McCrea, Arlene Dahl	93	Western
25	The Reformer and the Redhead	May 5 '50	Joel McCrea, Ellen Drew	99	Comedrama
26	Phase Believe Me	May 12 '50	Deborah Kerr, Robert Walker	87	Comedy
27	Shadow on the Wall	May 19 '50	Ann Sothern, Zachary Scott	84	Melodrama
28	The Big Hangover	May 26 '50	Van Johnson, Elizabeth Taylor	82	Comedrama
29	The Asphalt Jungle	June 2 '50	Sterling Hayden, Louis Calhern	112	Melodrama
30	Father of the Bride	June 9 '50	Spencer Tracy, Jean Bennett	93	Comedy
31	The Shipper Surprised His Wife	June 16 '50	Robert Walker, Jean Leslie	82	Comedy
32	Devil's Doorway	June 23 '50	Robert Taylor, Louis Calhern	84	Western
33	Daughters of Iphigene (C)	July 7 '50	Robert Williams, Van Johnson	98	Musical
34	The Happy Years (C)	July 14 '50	Dean Stockwell, Dorey Hickman	110	Comedy
35	Mystery Street	July 21 '50	Ricardo Montalban, Sally Forrest	93	Mystery
36	Three Little Words (C)	Aug. 4 '50	Betty Hutton, Howard Keel	107	Musical
37	A Lady Without Pardon	Aug. 18 '50	Hedy Lamarr, John Hodiak	102	Melodrama
38	Summer Stock (C)	Aug. 25 '50	Gene Kelly, Judy Garland	109	Musical
101	A Life of Her Own	Sept. 1 '50	Lana Turner, Ray Milland	108	Drama
102	Devil's Doorway	Sept. 15 '50	Robert Taylor, Louis Calhern	84	Western
103	Tout of New Orleans (C)	Sept. 29 '50	Kathryn Grayson, Mario Lanza	97	Musical
104	Right Cross	Oct. 6 '50	June Allyson, Dick Powell	96	Drama
105	To Please A Lady	Oct. 13 '50	Clark Gable, Barbara Stanwyck	91	Drama
106	The Tender Story	Oct. 20 '50	Greer Garson, Walter Pidgeon	104	Drama
107	Life With Van Heut, The	Oct. 27 '50	Greer Garson, Walter Pidgeon	104	Drama
108	Two Weeks With Love (C)	Nov. 3 '50	Marjorie Main, James Whitmore	92	Musical
109	King Solomon's Mines (C)	Nov. 10 '50	Deborah Kerr, Stewart Granger	102	Adventure
110	Mrs. O'Malley and Mr. Malone	Dec. 8 '50	Marjorie Main, James Whitmore	69	Comedy
111	Pagan Love Song (C)	Dec. 29 '50	Ethel Williams, Howard Keel	76	Musical
112	Watch the Birdie	Jan. 12 '51	Red Skelton, Arlene Dahl	79	Musical
113	Grounds for Marriage	Jan. 19 '51	Van Johnson, Kathryn Grayson	91	Comedy
114	Kim (C)	Jan. 26 '51	Errol Flynn, Dean Stockwell	112	Adventure
115	Magnificent Yankees, The	Feb. 9 '51	Louis Calhern, Ann Harding	89	Drama
116	Vengeance Valley (C)	Feb. 16 '51	Burt Lancaster, Robert Walker	83	Melodrama
117	Cause for Alarm	Feb. 23 '51	Loretta Young, Barry Sullivan	75	Drama
118	Red Riding Hood and Mike	Mar. 2 '51	Audrey Hepburn, Bill Hutton	97	Comedy
119	Red Wedding (C)	Mar. 9 '51	Fred Astaire, Jean Powell	93	Musical
120	Across the Wide Missouri (C)	Mar. 23 '51	David Brin, Arlene Dahl	90	Drama
121	Inside Straight	Apr. 20 '51	Clark Gable, Ricardo Montalban	95	Drama
122	Palmer's Little Dividend	Apr. 27 '51	S. Tracy, J. Bennett, E. Taylor	82	Comedy
123	Painted Hills (C)	May 4 '51	Lassie, Bruce Cowling, Cary Grey	82	Melodrama

An American in Paris (C)
 Bradley Mason Story, The
 Calling Building Drummond
 Excuse My Dust (C)
 Go for Broke
 Great Crusade, The (C)
 It's a Big Country
 Kind Lady
 Gene Kelly, Leslie Caron
 Walter Pidgeon, Ann Harding
 Red Skelton, Sally Forrest
 Van Johnson
 Mario Lanza, Ann Blyth
 All-Star Cast
 Ethel Barrymore, Maurice Evans

MONOGRAM (continued)

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
3112	Ghost Chasers	Apr. 29 '51	Leo Gorcey, Huntz Hall	78	Comedy
3101	According to Mrs. Hoyle (formerly Nevada Badman)	May 13 '51	Red Cameron, Audrey Long	78	Western
3122	Outside the Law	May 20 '51	Spring Byington, Brett King	78	Drama
3132	Nevada Badman	May 27 '51	Whip Wilson, Fuzzy Knight	78	Western
3133	Gold Belles	May 27 '51	Johnny Mack Brown	78	Western
3134	Witness, The	May 27 '51	Joe Kirkwood, James Gleason	78	Drama

Stratford

(All British)

3112	Gold Belles	May 27 '51	Johnny Mack Brown	78	Western
3134	Witness, The	May 27 '51	Joe Kirkwood, James Gleason	78	Drama
3135	Gold Belles	May 27 '51	Johnny Mack Brown	78	Western
3136	Witness, The	May 27 '51	Joe Kirkwood, James Gleason	78	Drama
3137	Gold Belles	May 27 '51	Johnny Mack Brown	78	Western
3138	Witness, The	May 27 '51	Joe Kirkwood, James Gleason	78	Drama
3139	Gold Belles	May 27 '51	Johnny Mack Brown	78	Western
3140	Witness, The	May 27 '51	Joe Kirkwood, James Gleason	78	Drama
3141	Gold Belles	May 27 '51	Johnny Mack Brown	78	Western
3142	Witness, The	May 27 '51	Joe Kirkwood, James Gleason	78	Drama
3143	Gold Belles	May 27 '51	Johnny Mack Brown	78	Western
3144	Witness, The	May 27 '51	Joe Kirkwood, James Gleason	78	Drama
3145	Gold Belles	May 27 '51	Johnny Mack Brown	78	Western
3146	Witness, The	May 27 '51	Joe Kirkwood, James Gleason	78	Drama
3147	Gold Belles	May 27 '51	Johnny Mack Brown	78	Western
3148	Witness, The	May 27 '51	Joe Kirkwood, James Gleason	78	Drama
3149	Gold Belles	May 27 '51	Johnny Mack Brown	78	Western
3150	Witness, The	May 27 '51	Joe Kirkwood, James Gleason	78	Drama
3151	Gold Belles	May 27 '51	Johnny Mack Brown	78	Western
3152	Witness, The	May 27 '51	Joe Kirkwood, James Gleason	78	Drama
3153	Gold Belles	May 27 '51	Johnny Mack Brown	78	Western
3154	Witness, The	May 27 '51	Joe Kirkwood, James Gleason	78	Drama
3155	Gold Belles	May 27 '51	Johnny Mack Brown	78	Western
3156	Witness, The	May 27 '51	Joe Kirkwood, James Gleason	78	Drama
3157	Gold Belles	May 27 '51	Johnny Mack Brown	78	Western
3158	Witness, The	May 27 '51	Joe Kirkwood, James Gleason	78	Drama
3159	Gold Belles	May 27 '51	Johnny Mack Brown	78	Western
3160	Witness, The	May 27 '51	Joe Kirkwood, James Gleason	78	Drama
3161	Gold Belles	May 27 '51	Johnny Mack Brown	78	Western
3162	Witness, The	May 27 '51	Joe Kirkwood, James Gleason	78	Drama
3163	Gold Belles	May 27 '51	Johnny Mack Brown	78	Western
3164	Witness, The	May 27 '51	Joe Kirkwood, James Gleason	78	Drama
3165	Gold Belles	May 27 '51	Johnny Mack Brown	78	Western
3166	Witness, The	May 27 '51	Joe Kirkwood, James Gleason	78	Drama
3167	Gold Belles	May 27 '51	Johnny Mack Brown	78	Western
3168	Witness, The	May 27 '51	Joe Kirkwood, James Gleason	78	Drama
3169	Gold Belles	May 27 '51	Johnny Mack Brown	78	Western
3170	Witness, The	May 27 '51	Joe Kirkwood, James Gleason	78	Drama
3171	Gold Belles	May 27 '51	Johnny Mack Brown	78	Western
3172	Witness, The	May 27 '51	Joe Kirkwood, James Gleason	78	Drama
3173	Gold Belles	May 27 '51	Johnny Mack Brown	78	Western
3174	Witness, The	May 27 '51	Joe Kirkwood, James Gleason	78	Drama
3175	Gold Belles	May 27 '51	Johnny Mack Brown	78	Western
3176	Witness, The	May 27 '51	Joe Kirkwood, James Gleason	78	Drama
3177	Gold Belles	May 27 '51	Johnny Mack Brown	78	Western
3178	Witness, The	May 27 '51	Joe Kirkwood, James Gleason	78	Drama
3179	Gold Belles	May 27 '51	Johnny Mack Brown	78	Western
3180	Witness, The	May 27 '51	Joe Kirkwood, James Gleason	78	Drama
3181	Gold Belles	May 27 '51	Johnny Mack Brown	78	Western
3182	Witness, The	May 27 '51	Joe Kirkwood, James Gleason	78	Drama
3183	Gold Belles	May 27 '51	Johnny Mack Brown	78	Western
3184	Witness, The	May 27 '51	Joe Kirkwood, James Gleason	78	Drama
3185	Gold Belles	May 27 '51	Johnny Mack Brown	78	Western
3186	Witness, The	May 27 '51	Joe Kirkwood, James Gleason	78	Drama
3187	Gold Belles	May 27 '51	Johnny Mack Brown	78	Western
3188	Witness, The	May 27 '51	Joe Kirkwood, James Gleason	78	Drama
3189	Gold Belles	May 27 '51	Johnny Mack Brown	78	Western
3190	Witness, The	May 27 '51	Joe Kirkwood, James Gleason	78	Drama
3191	Gold Belles	May 27 '51	Johnny Mack Brown	78	Western
3192	Witness, The	May 27 '51	Joe Kirkwood, James Gleason	78	Drama
3193	Gold Belles	May 27 '51	Johnny Mack Brown	78	Western
3194	Witness, The	May 27 '51	Joe Kirkwood, James Gleason	78	Drama
3195	Gold Belles	May 27 '51	Johnny Mack Brown	78	Western
3196	Witness, The	May 27 '51	Joe Kirkwood, James Gleason	78	Drama
3197	Gold Belles	May 27 '51	Johnny Mack Brown	78	Western
3198	Witness, The	May 27 '51	Joe Kirkwood, James Gleason	78	Drama
3199	Gold Belles	May 27 '51	Johnny Mack Brown	78	Western
3200	Witness, The	May 27 '51	Joe Kirkwood, James Gleason	78	Drama

PARAMOUNT

4911	Captain China	Feb. '50	John Payne, Gail Russell	95	Melodrama
4912	Dear Wife	Feb. '50	William Holden, Joan Caulfield	85	Comedy
4913	Bea Geete	Mar. '50	Gary Cooper, Ray Milland	114	Adventure
4914	Live of a Bengal Lancer	Mar. '50	Gary Cooper, Franchot Tone	111	Adventure
4915	Paid in Full	Mar. '50	Robert Cummings, Elizabeth Scott	105	Melodrama
4916	Riding High	Apr. 12 '50	Robert Cummings, Elizabeth Scott	105	Melodrama
4917	Riding High	Apr. 12 '50	Robert Cummings, Elizabeth Scott	105	Melodrama
4918	Riding High	Apr. 12 '50	Robert Cummings, Elizabeth Scott	105	Melodrama
4919	Riding High	Apr. 12 '50	Robert Cummings, Elizabeth Scott	105	Melodrama
4920	Riding High	Apr. 12 '50	Robert Cummings, Elizabeth Scott	105	Melodrama
4921	Riding High	Apr. 12 '50	Robert Cummings, Elizabeth Scott	105	Melodrama
4922	Riding High	Apr. 12 '50	Robert Cummings, Elizabeth Scott	105	Melodrama
4923	Riding High	Apr. 12 '50	Robert Cummings, Elizabeth Scott	105	Melodrama
4924	Riding High	Apr. 12 '50	Robert Cummings, Elizabeth Scott	105	Melodrama
4925	Riding High	Apr. 12 '50	Robert Cummings, Elizabeth Scott	105	Melodrama
4926	Riding High	Apr. 12 '50	Robert Cummings, Elizabeth Scott	105	Melodrama
4927	Riding High	Apr. 12 '50	Robert Cummings, Elizabeth Scott	105	Melodrama
4928	Riding High	Apr. 12 '50	Robert Cummings, Elizabeth Scott	105	Melodrama
4929	Riding High	Apr. 12 '50	Robert Cummings, Elizabeth Scott	105	Melodrama
4930	Riding High	Apr. 12 '50	Robert Cummings, Elizabeth Scott	105	Melodrama
4931	Riding High	Apr. 12 '50	Robert Cummings, Elizabeth Scott	105	Melodrama
4932	Riding High	Apr. 12 '50	Robert Cummings, Elizabeth Scott	105	Melodrama
4933	Riding High	Apr. 12 '50	Robert Cummings, Elizabeth Scott	105	Melodrama
4934	Riding High	Apr. 12 '50	Robert Cummings, Elizabeth Scott	105	Melodrama
4935	Riding High	Apr. 12 '50	Robert Cummings, Elizabeth Scott	105	Melodrama
4936	Riding High	Apr. 12 '50	Robert Cummings, Elizabeth Scott	105	Melodrama
4937	Riding High	Apr. 12 '50	Robert Cummings, Elizabeth Scott	105	Melodrama
4938	Riding High	Apr. 12 '50	Robert Cummings, Elizabeth Scott	105	Melodrama
4939	Riding High	Apr. 12 '50	Robert Cummings, Elizabeth Scott	105	Melodrama
4940	Riding High	Apr. 12 '50	Robert Cummings, Elizabeth Scott	105	Melodrama
4941	Riding High	Apr. 12 '50	Robert Cummings, Elizabeth Scott	105	Melodrama
4942	Riding High	Apr. 12 '50	Robert Cummings, Elizabeth Scott	105	Melodrama
4943	Riding High	Apr. 12 '50	Robert Cummings, Elizabeth Scott	105	Melodrama
4944	Riding High	Apr. 12 '50	Robert Cummings, Elizabeth Scott	105	Melodrama
4945	Riding High	Apr. 12 '50	Robert Cummings, Elizabeth Scott	105	Melodrama
4946	Riding High	Apr. 12 '50	Robert Cummings, Elizabeth Scott	105	Melodrama
4947	Riding High	Apr. 12 '50	Robert Cummings, Elizabeth Scott	105	Melodrama
4948	Riding High	Apr. 12 '50	Robert Cummings, Elizabeth Scott	105	Melodrama
4949	Riding High	Apr. 12 '50	Robert Cummings, Elizabeth Scott	105	Melodrama
4950	Riding High	Apr. 12 '50	Robert Cummings, Elizabeth Scott	105	Melodrama
4951	Riding High	Apr. 12 '50	Robert Cummings, Elizabeth Scott	105	Melodrama
4952	Riding High	Apr. 12 '50	Robert Cummings, Elizabeth Scott	105	Melodrama
4953	Riding High	Apr. 12 '50	Robert Cummings, Elizabeth Scott	105	Melodrama
4954	Riding High	Apr. 12 '50	Robert Cummings, Elizabeth Scott	105	Melodrama
4955	Riding High	Apr. 12 '50	Robert Cummings, Elizabeth Scott	105	Melodrama
4956	Riding High	Apr. 12 '50	Robert Cummings, Elizabeth Scott	105	Melodrama
4957	Riding High	Apr. 12 '50	Robert Cummings, Elizabeth Scott	105	Melodrama
4958	Riding High	Apr. 12 '50	Robert Cummings, Elizabeth Scott	105	Melodrama
4959	Riding High	Apr. 12 '50	Robert Cummings, Elizabeth Scott	105	Melodrama
4960	Riding High	Apr. 12 '50	Robert Cummings, Elizabeth Scott	105	Melodrama
4961	Riding High	Apr. 12 '50	Robert Cummings, Elizabeth Scott	105	Melodrama
4962	Riding High	Apr. 12 '50	Robert Cummings, Elizabeth Scott	105	Melodrama
4963	Riding High	Apr. 12 '50	Robert Cummings, Elizabeth Scott	105	Melodrama
4964	Riding High	Apr. 12 '50	Robert Cummings, Elizabeth Scott	105	Melodrama
4965	Riding High	Apr. 12 '50	Robert Cummings, Elizabeth Scott	105	Melodrama
4966	Riding High	Apr. 12 '50	Robert Cummings, Elizabeth Scott	105	Melodrama
4967	Riding High	Apr. 12 '50	Robert Cummings, Elizabeth Scott	105	Melodrama
4968	Riding High	Apr. 12 '50	Robert Cummings, Elizabeth Scott	105	Melodrama
4969	Riding High	Apr. 12 '50	Robert Cummings, Elizabeth Scott	105	Melodrama
4970	Riding High	Apr. 12 '50	Robert Cummings, Elizabeth Scott	105	Melodrama
4971	Riding High	Apr. 12 '50	Robert Cummings, Elizabeth Scott	105	Melodrama
4972	Riding High	Apr. 12 '50	Robert Cummings, Elizabeth Scott	105	Melodrama
4973	Riding High	Apr. 12 '50	Robert Cummings, Elizabeth Scott	105	Melodrama
4974	Riding High	Apr. 12 '50	Robert Cummings, Elizabeth Scott	105	Melodrama
4975	Riding High	Apr. 12 '50	Robert Cummings, Elizabeth Scott	105	Melodrama
4976	Riding High	Apr. 12 '50	Robert Cummings, Elizabeth Scott	105	Melodrama
4977	Riding High	Apr. 12 '50	Robert Cummings, Elizabeth Scott	105	Melodrama
4978	Riding High	Apr. 12 '50	Robert Cummings, Elizabeth Scott	105	Melodrama
4979	Riding High	Apr. 12 '50	Robert Cummings, Elizabeth Scott	105	Melodrama
4980	Riding High	Apr. 12 '50	Robert Cummings, Elizabeth Scott	105	Melodrama
4981	Riding High	Apr. 12 '50	Robert Cummings, Elizabeth Scott	105	Melodrama
4982	Riding High	Apr. 12 '50	Robert Cummings, Elizabeth Scott	105	Melodrama
4983	Riding High	Apr. 12 '50	Robert Cummings, Elizabeth Scott	105	Melodrama
4984	Riding High	Apr. 12 '50	Robert Cummings, Elizabeth Scott	105	Melodrama
4985	Riding High	Apr. 12 '50	Robert Cummings, Elizabeth Scott	105	Melodrama
4986	Riding High	Apr. 12 '50	Robert Cummings, Elizabeth Scott	105	Melodrama

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
.....	Pandora and the Flying Dutchman.....	James Mason, Ava Gardner.....	.....	.....	Drama
.....	People in Love.....	Ray Milland, Nancy Davis.....	.....	.....	Drama
.....	Quo Vadis (C).....	Robert Taylor, Deborah Kerr.....	.....	.....	Drama
.....	Rich, Young and Pretty (C).....	Jane Powell, Vic Damone.....	.....	.....	Musical
.....	Showboat (C).....	K. Grayson, A. Gardner, B. Keel.....	.....	.....	Musical
.....	Soldiers Three.....	S. Granger, W. Pligonsky, D. Siven.....	.....	.....	Drama
.....	Strip, The.....	Mickey Rourke, Sally Forrest.....	.....	102	Drama
.....	Tell Target, The (formerly Man on the Border).....	Pier Angeli, John Ericson.....	.....	.....	Drama
.....	Love Is Better Than Ever.....	Dick Powell, Paula Raymond.....	.....	.....	Drama
.....	No Questions Asked.....	Elizabeth Taylor, Larry Parks.....	.....	.....	Comedrama
.....	.....	Arlene Dahl, Barry Sullivan.....	.....	.....	Drama
MONOGRAM					
9011	For Palooka Meets Humphrey.....	Feb. 5 '50.....	Joe Kirkwood, Leon Errol.....	65	Drama
9012	Blonde Dynamite.....	Feb. 12 '50.....	Leo Gorcey, Adelle Jergens.....	66	Comedy
9013	West of Wyoming.....	Feb. 19 '50.....	Johnny Mack Brown, M. Morante.....	57	Adventure
9014	Young Daniel Boone (C).....	Mar. 5 '50.....	David Bruce, Damon O'Phelan.....	68	Drama
9015	Over the Border.....	Mar. 12 '50.....	Johnny Mack Brown, M. Healey.....	58	Western
9016	Righter Shark.....	Mar. 19 '50.....	Roddy McDowall, Laurette Luez.....	74	Drama
9017	Square Dance Katy.....	Mar. 26 '50.....	Phil Brito, Vera Vague.....	74	Musical
9018	Gundiggers.....	Apr. 9 '50.....	Whip Wilson, Andy Clyde.....	65	Western
9019	Mystery at the Barrique.....	Apr. 16 '50.....	Garry March, Diana Decker.....	59	Drama
9020	British Bulldog.....	Apr. 23 '50.....	Joe York, Boile Biase.....	66	Comedy
9021	Maggie Out West.....	Apr. 30 '50.....	Johnny Mack Brown, Gail Davis.....	57	Western
9022	Six Gun, Men.....	May 7 '50.....	Raymond Walburn, Walter Catlett.....	61	Comedy
9023	Farther Makes Good.....	May 14 '50.....	Leo Gorcey, Huntz Hall.....	49	Comedy
9024	Lucky Losers.....	May 21 '50.....	Leo Gorcey, Joe Kirkwood.....	62	Comedy
9025	Humphrey Takes a Chance.....	June 4 '50.....	Don McGuire, Tracy Roberts.....	67	Melodrama
9026	The Lost Volcano.....	June 11 '50.....	Johnny Sheffield, Donald Woods.....	76	Adventure
9027	Arizona Territory.....	June 18 '50.....	Whip Wilson, Andy Clyde.....	56	Western
9028	The Silk Noise (British).....	July 2 '50.....	Carol Landis, Joseph Calleia.....	72	Mystery
9029	Snow Dog.....	July 9 '50.....	Kirby Grant, Elena Verdugo.....	64	Adventure
9030	County Fair (C).....	July 16 '50.....	Rory Calhoun, Jane Hall.....	66	Comedy
9031	Triple Trouble.....	Aug. 6 '50.....	Leo Gorcey, Huntz Hall.....	66	Comedy
9032	Silver Raiders.....	Aug. 13 '50.....	Whip Wilson, Andy Clyde.....	55	Western
9033	Big in the Backyard.....	Aug. 20 '50.....	Andy Clyde, Joe Kirkwood.....	55	Western
9034	Big in the Backyard.....	Sept. 17 '50.....	Johnny Mack Brown, M. Morante.....	55	Western
9035	Boonie and the Hidden City.....	Sept. 24 '50.....	J. Sheffield, Sue England.....	71	Adventure
9036	Cherokee Uprising.....	Oct. 1 '50.....	Whip Wilson, Andy Clyde.....	57	Western
9037	A Modern Marriage.....	Oct. 8 '50.....	Margaret Field, Rod Hadley.....	66	Melodrama
9038	Hot Rod.....	Oct. 15 '50.....	James Lydon, Gloria Winters.....	61	Action
9039	Bitter Busters.....	Oct. 22 '50.....	Leo Gorcey, Huntz Hall.....	64	Comedy
9040	For Palooka in the Squared Circle.....	Oct. 29 '50.....	Joe Kirkwood, Myrna Dell.....	83	Drama
9041	Outlaw Gold (formerly Massacre Valley).....	Nov. 5 '50.....	Joe Kirkwood, Myrna Dell.....	83	Drama
9042	Outlaws of Texas.....	Nov. 12 '50.....	Johnny Mack Brown, V. Herrick.....	51	Western
9043	Pathfinder's Wild Game.....	Dec. 2 '50.....	Whip Wilson, Andy Clyde.....	56	Western
9044	Call of the Roadrunner (formerly Fawns of the North).....	Dec. 9 '50.....	Barbara Brown, Raymond Walburn.....	61	Comedy
9045	Six Gunners (formerly Trail Dust).....	Dec. 16 '50.....	Kirby Grant, Chinoch.....	66	Adventure
9046	Colorado Ambush.....	Jan. 7 '51.....	Wayne Morris, Lela Albright.....	81	Western
9047	Borey Battalion.....	Jan. 14 '51.....	Johnny Mack Brown.....	51	Western
9048	Blood Blood.....	Jan. 21 '51.....	Leo Gorcey, Huntz Hall.....	49	Comedy
9049	Abilene Trail.....	Jan. 28 '51.....	Bill Williams, Jane Nigh.....	72	Drama
9050	Rhythm Inn.....	Feb. 4 '51.....	Whip Wilson, Andy Clyde.....	64	Western
9051	Victory Years, The.....	Feb. 11 '51.....	Jane Frazee, Kirby Grant.....	73	Musical
9052	Navy Bound.....	Feb. 18 '51.....	Tommy Cook, Gar Moore.....	81	Drama
9053	Man From Seneca.....	Mar. 4 '51.....	Tom Neal, Regis Toomey.....	81	Drama
9054	Gypsy Fury (formerly The Wind Is My Lover) (Swedish).....	Mar. 11 '51.....	Johnny Mack Brown.....	54	Western
9055	Lion Hunters, The.....	Mar. 18 '51.....	Vivica Lindfors, Christopher Kent.....	34	Drama
9056	Wild Horse Prairie.....	Mar. 25 '51.....	Johnny Sheffield.....	Adventure	
9057	.....	Apr. 6 '51.....	Whip Wilson.....	Western	

(Continued at top of page above)

PARAMOUNT (continued)

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
.....	Acc in the Hole.....	July 31.....	Kirk Douglas, Jan Sterling.....	.....	Drama
.....	Warpath (C).....	July 31.....	Edmond O'Brien, Dean Jagger.....	.....	Western
.....
.....	Carrie.....	.....	Jennifer Jones, Laurence Olivier.....	.....	Drama
.....	Darling, How Could You! (formerly Rendezvous).....	.....	Joan Fontaine, John Land.....	.....	Drama
.....	Fort Savage (formerly Devil's Canyon).....	.....	Sterling Hayden, Arlene Whelan.....	.....	Western
.....	Here Comes the Groom.....	.....	Ring Crosby, Jane Wyman.....	.....	Comedy
.....	Place in the Sun, A.....	.....	Montgomery Clift, Elizabeth Taylor.....	.....	Drama
.....	Quartett's Raiders (C).....	.....	Alan Ladd, Wendell Corey.....	.....	Western
.....	Something to Live For.....	.....	Joan Fontaine, Ray Milland.....	.....	Comedrama
.....	Submarine Story.....	.....	William Holden, Nancy Olson.....	.....	Drama
.....	That's My Boy.....	.....	Dan Martin, Jerry Lewis, Ruth Husar.....	.....	Comedy
.....	When the World Collide (C).....	.....	R. Derr, P. Hanson, L. Keating.....	.....	Drama
REALART					
.....	(R) Prince Sal.....	Feb. '50.....	Suzanna Foster, Turhan Bey.....	34	Musical
.....	(R) Follow the Boy.....	Feb. '50.....	Althea Earl.....	109	Musical
.....	(R) Paris Bombshell.....	Feb. '50.....	Marjorie Scott, Lee Cobb.....	94	Melodrama
.....	(R) Borey to Broadway.....	Feb. '50.....	Marjorie Scott, Jack Oakie.....	94	Musical
.....	(R) Parole.....	Mar. '50.....	Noah Beery, Jr., Grant Mitchell.....	67	Melodrama
.....	(R) I Stole a Million.....	Mar. '50.....	George Raft, Claire Trevor.....	69	Drama
.....	(R) Framed.....	Mar. '50.....	Constance Moore, Frank Albertson.....	94	Drama
.....	(R) Flash and Fantasy.....	Apr. '50.....	Charles Boyer, Barbara Stanwyck.....	94	Drama
.....	(R) Mr. Dynamite.....	Apr. '50.....	Richard Arlen, Andy Devine.....	64	Action
.....	(R) Dead Man's Eyes.....	Apr. '50.....	Lloyd Nolan, Irene Hervey.....	86	Action
.....	(R) Keep 'Em Slugging.....	May '50.....	Lon Chaney, Jean Parker.....	81	Action
.....	(R) Nightmare.....	May '50.....	Dead End Kids.....	81	Action
.....	(R) Nightmare.....	May '50.....	Brian Donner, Diana Barrymore.....	81	Action
.....	(R) Boaty Bides Awaits.....	June '50.....	Dead End Kids.....	81	Action
.....	(R) Gypsy Wildcat.....	June '50.....	Greg Sanders, Geraldine Fitzgerald.....	94	Western
.....	(R) Here Come the Cudds.....	June '50.....	Abbott & Costello.....	75	Adventure
.....	(R) Merry Monarchs.....	June '50.....	Donald O'Connor, Ann Blyth.....	90	Comedy
.....	(R) The Suspect.....	June '50.....	John G. Blyth, Ellen Drew.....	91	Musical
.....	(R) When the Daisies Bode.....	June '50.....	Brook Crawford, Randolph Scott.....	94	Action
.....	(R) Fury in the Sky.....	July '50.....	Loretta Young, G. Fitzgerald.....	89	Western
.....	(R) Fighting Command.....	July '50.....	Robert Mitchum, Noah Beery, Jr.....	103	Action
.....	(R) All Quiet on the Western Front.....	Aug. 1 '50.....	Robert Mitchum, Noah Beery, Jr.....	103	Action
.....	(R) Big Cape, The.....	Aug. 1 '50.....	Clyde Beatty, Anita Page.....	80	Drama
.....	(R) Abilene Town.....	Aug. 1 '50.....	Tala Birell, Henry Douglas.....	71	Action
.....	(R) Abilene Town.....	Sept. 1 '50.....	Walter Brennan, Walter Brennan.....	73	Western
.....	(R) Gans A'Blazin'.....	Sept. 1 '50.....	Jackie Cooper, F. Bartholomew.....	90	Action
.....	(R) Spirit of Notre Dame.....	Sept. 1 '50.....	Low Arnes, Andy Devine.....	90	Action
.....	(R) House of Dracula.....	Oct. 1 '50.....	Lon Chaney, John Carradine.....	87	Horror
.....	(R) River Gang.....	Oct. 1 '50.....	Boris Karloff, Lon Chaney.....	71	Horror
.....	(R) San Francisco Decca.....	Oct. 15 '50.....	Gloria Jean, John Qualen.....	64	Drama
.....	(R) Brotherick Crawford, Dan Duray.....	Oct. 15 '50.....	Barry Fitzgerald, Burgess Meredith.....	64	Drama
.....	(R) Tanager.....	Jan. 1 '51.....	Broderick Crawford, Dan Duray.....	80	Drama
.....	(R) Fighting Sullivan, The.....	Jan. 1 '51.....	Martin Montez, Robert Paige.....	76	Adventure
.....	(R) Salerno beachhead.....	Feb. 1 '51.....	Dann Raxter, Thomas Mitchell.....	111	Action
.....	(R) Secret Confessions of a Model.....	Feb. 1 '51.....	Dan Andrews, Richard Conte.....	117	Action
.....	(R) Secrets of a Sinner.....	Mar. 21.....	Danielle Darrieux, D. Fairbanks, Jr.....	76	Drama
.....	.....	Mar. 21.....	Madge Evans, John Boles.....	43	Drama
REPUBLIC					
4842	Guns of Abilene.....	Feb. 4 '50.....	Allen "Rocky" Lane, Eddy Waller.....	40	Western
4843	Singing Guns (C).....	Feb. 20 '50.....	Van Houten Monroe, Ella Raines.....	91	Western
4844	Tarnished.....	Feb. 20 '50.....	Dorothy Patrick, Arthur Franz.....	40	Drama

(Continued on following page, column 1)

REPUBLIC
(continued)

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
4948	Sands of Iwo Jima	Mar. 1 '59	John Wayne, John Agar	109	War Drama
4949	Federal Agent at Large	Mar. 13 '59	Dorothy Patrick, Robert Rockwell	60	Melodrama
4941	Twilight in the Sierras (C)	Mar. 22 '59	Roy Rogers, Dale Evans	67	Western
4942	Cade of the Silver Sage	Mar. 22 '59	Allan "Rocky" Lane, Eddy Waller	67	Western
4912	Home by the River	Mar. 22 '59	Louie Hayward, Wynne Howard	66	Drama
4913	Harbor of Missing Men	Mar. 22 '59	Richard Widmark, Barbara Fuller	66	Melodrama
4914	The American Cowboy	Mar. 31 '59	Max Baer, John Hiest	67	Western
4915	The Arizona Cowboy	Apr. 1 '59	Max Baer, Gordon Jones	67	Western
4924	Hills of Oldenbura	May 1 '59	Rex Allen, Elizabeth Fraser	67	Western
4925	Salt Lake Raiders	May 1 '59	Allan "Rocky" Lane, Eddy Waller	67	Western
4916	Women from Headquarters	May 1 '59	Virginia Huston, Barbara Fuller	60	Melodrama
4917	Rock Island Trail (C)	May 10 '59	Forrest Tucker, Adele Mara	90	Western
4918	The Savage Horde	May 23 '59	William Elliott, Adrian Booth	90	Western
4919	Destination Big House	June 1 '59	Dorothy Patrick, Robert Rockwell	60	Melodrama
4920	The Avengers	June 20 '59	John Carroll, Adele Mara	90	Melodrama
4925	Covered Wagon Raid	June 20 '59	Allan "Rocky" Lane, Eddy Waller	60	Western
4945	Trigger, Jr. (C)	June 20 '59	Roy Rogers, Dale Evans	66	Western
4921	Trial Without Jury	July 5 '59	Robert Rockwell, Kent Taylor	66	Drama
4922	Single Stampede	July 26 '59	George Brunsdon, Torle Upfen	66	Travelogue
4923	The Lone Frontier	Aug. 1 '59	George Brunsdon, Torle Upfen	66	Western
4924	The Vigilant Kidnapper	Aug. 4 '59	Allan "Rocky" Lane	66	Western
4925	Heart of the Heart	Aug. 13 '59	William Elliott, Barbara Fuller	66	Western
4926	Prize Tornado	Aug. 23 '59	Dorothy Patrick, Robert Rockwell	66	Adventure
4907	Sunder	Sept. 13 '59	Vera Ralston, John Carroll	96	Drama
4927	Redwood Forest Trail	Sept. 13 '59	Rex Allen, Dorothy Patrick	67	Western
4928	Prisoners in Petticoats	Sept. 18 '59	Valentine Perkins, Robert Rockwell	69	Melodrama
4943	Smash in the West (C)	Sept. 23 '59	Roy Rogers, Estelita Rodriguez	67	Western
5003	March of the Men	Oct. 20 '59	Oregon Wells, Jeanette Nolan	85	Drama
5002	Hit Parade of 1931	Oct. 23 '59	John Carroll, Marie McDonald	55	Musical
4944	Rustlers on Horseback	Oct. 23 '59	Allan "Rocky" Lane, Eddy Waller	66	Western
4945	North of the Great Divide (C)	Nov. 13 '59	Roy Rogers, Penny Edwards	67	Western
4946	Rio Grande	Nov. 13 '59	John Wayne, Maureen O'Hara	105	Drama
4947	Under Mexican Stars	Nov. 20 '59	Rex Allen, Dorothy Patrick	67	Western
4974	The Missourians	Dec. 12 '59	Monte Collins, Paul Hiest	66	Western
4975	Trail of the Lone Rider	Dec. 12 '59	Paul Hiest, Dorothy Patrick	66	Western
5023	Pride of Maryland	Dec. 20 '59	Roy Rogers, Penny Edwards	66	Western
5022	Pride of Maryland	Jan. 20 '59	Stanley Clements, Peggy Siewart	60	Melodrama
5066	Belle Le Grand	Jan. 27 '59	Vera Ralston, John Carroll	90	Drama
5041	Rough Riders of Durango	Jan. 27 '59	Allan "Rocky" Lane, Allyn Towne	60	Western
5042	Spotters of the Plains	Feb. 3 '59	Roy Rogers, Penny Edwards	66	Western
5043	Mining Women	Feb. 23 '59	Penny Edwards, James Millican	60	Drama
5059	Night Riders of Montana	Feb. 28 '59	Allan "Rocky" Lane	60	Western
5051	Silver City Bonanza	Mar. 7 '59	Rex Allen	67	Drama
5044	Cuban Fireball	Mar. 5 '59	Estelita Rodriguez, Warren Douglas	67	Comedy
5045	Bullfighter and the Lady (formerly Torero)	Mar. 19 '59	Robert Stack, Gilbert Roland, Joy Page	67	Drama
5046	Insurance Investigator	Mar. 23 '59	Audrey Long, Richard Denning	67	Drama
5047	Oh! Susanna (C)	Mar. 23 '59	Bob Cameron, Adrian Booth	67	Drama
5048	Heart of the Rockies	Mar. 30 '59	Roy Rogers, Penny Edwards	67	Western
5049	Backdoor Sheriff of Texas	Mar. 30 '59	Michael Chaplin, Ellen Jansson	60	Western
5050	Backdoor Sheriff of Texas	Mar. 30 '59	Michael Chaplin, Ellen Jansson	60	Western
5051	U. S. Coast Guard	Mar. 30 '59	Brian Donlevy, Ella B.	60	Comedy
5052	Honorably	Mar. 30 '59	Roy Rogers	60	Comedy
5053	In Old Amazillo	Mar. 30 '59	Judy Canova, Eddy Foy, Jr.	60	Comedy
5054	Thunder in God's Country	Mar. 30 '59	Rex Allen	60	Western
5055	Wells Fargo Gunmaster	Mar. 30 '59	Allan "Rocky" Lane	60	Western

RKO RADIO
(continued)

NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
113	Law of the Badlands.....	Feb. '59	Tim Holt, Jean Dixon	69	Western
114	Men With Guns.....	Feb. '59	Robert Mitchum, Jane Russell	69	Drama
115	Montana Man (C).....	Feb. '59	Don Tapscott, Robert Ryan	70	Melodrama
116	On the Loose.....	Feb. '59	John Wayne, Robert Arner	70	Western
117	Patrol Harvest.....	Feb. '59	Tim Holt, Jean Dixon	70	Western
118	Badback.....	Feb. '59	Charles McGraw, Jean Dixon	70	Western
119	Rustler's Range.....	Feb. '59	Tim Holt	70	Western
120	Saddle Legion.....	Feb. '59	Tim Holt, Dorothy Malone	70	Western
121	Sons of the Musketeers (C).....	Feb. '59	Carrol Wilde, Maureen O'Hara	70	Adventure
122	Target.....	Feb. '59	Charles McGraw, Marie Windsor	70	Melodrama
123	Tarzan's Peril.....	Feb. '59	Lex Barker, George Macready	70	Adventure
124	Tokyo File 212.....	Feb. '59	Florence Marly, Robert Porton	70	Drama
125	Third Man, The (British).....	Feb. '59	Jo. Cullen, Valli, Oren Wells	104	Drama
126	Fallen Idol, The (British).....	May '59	Malcolm Richardson, Michele Morgan	94	Drama
127	Gun to Earth (British) (C).....	May '59	Jennifer Jones, David Farrar	94	Drama
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128	Dakota Lil (C).....	Feb. '59	George Montgomery, Marie Windsor	88	Western
129	Twelve O'Clock High.....	Feb. '59	Dean Jagger, Paul Douglas	95	Drama
130	When Willie Comes Marching Home.....	Feb. '59	Dan Dailey, Corinne Calvet	82	Drama
131	Mother Didn't Tell Me.....	Mar. '59	Dorothy McGuire, Wm. Landis	83	Comedrama
132	Under My Skin.....	Mar. '59	John Garfield, Micheline Langle	84	Drama
133	Cheaper By the Dozen (C).....	Apr. '59	Clifford Webb, Jeanne Crain	85	Comedy
134	Three Came Home.....	Apr. '59	Cliff Webb, Jeanne Crain	85	Comedy
135	A Ticket to Tomahawk (C).....	Apr. '59	Betty Grable, Victor Mature	92	Musical
136	Wabash Avenue (C).....	May '59	Dan Dailey, Anne Baxter	90	Comedy
137	The Big Lift.....	May '59	Montgomery Clift, Paul Douglas	128	Comedrama
138	Love That Hate.....	June '59	Paul Douglas, Jean Peters	85	Comedy
139	Night and the City.....	June '59	Richard Widmark, Gene Tierney	95	Melodrama
140	The Gunfighter.....	July '59	Gregory Peck, Helen Westcott	84	Western
141	Where the Sidewalk Ends.....	July '59	Dana Andrews, Gene Tierney	95	Melodrama
142	Hot Years 1950.....	Aug. '59	James Stewart, Della Paga	92	Western
143	Hot Years 1951.....	Aug. '59	Dana Andrews, Gene Tierney	92	Melodrama
144	The Cariboo Trail (C).....	Aug. '59	Randolph Scott, "Caddy" Hatterail	87	Western
145	Stella.....	Aug. '59	Ann Sheridan, Victor Mature	83	Comedy
146	Farwell to Yesterday.....	Sept. '59	S. Becker, J. Larkin, K. Marlock	90	Dec. '59
147	My Blue Heaven (C).....	Sept. '59	Betty Grable, Dan Dailey	94	Musical
148	Panic in the Streets.....	Sept. '59	Paul Douglas, Richard Widmark	94	Melodrama
149	The Black Rose.....	Sept. '59	Tyrone Power, Oren Wells	94	Adventure
150	Fireball, The.....	Oct. '59	Mickey Rooney, Pat O'Brien	84	Melodrama
151	I'll Get By (C).....	Oct. '59	Bill Lindgren, Jean Haver	83	Musical
152	Master 800.....	Oct. '59	Bill Lancaster, Dorothy McGuire	90	Comedrama
153	No Way Out.....	Oct. '59	Richard Widmark, Linda Darnell	106	Drama
154	No Way Out.....	Nov. '59	Betty Davis, Anne Baxter	104	Drama
155	It All About Eve.....	Nov. '59	James Stewart, Barbara Hale	95	Comedy
156	Two Faces West (C).....	Nov. '59	Linda Darnell, Joseph Cotton	92	Western
157	American Guerrilla in the Philippines (C).....	Dec. '59	Tyrone Power, Michelle Pfeiffer	105	Melodrama
158	For Heaven's Sake.....	Dec. '59	Clifford Webb, Joan Bennett	92	Comedy
159	Halls of Montezuma (C).....	Jan. '60	Clifford Webb, Walter Palance	113	Western
160	Man Who Cheated Himself, The.....	Jan. '60	Lee J. Cobb, Jane Wyatt	81	Melodrama
161	Medark, The.....	Jan. '60	Irène Dunne, Alec Guinness	95	Drama
162	I'd Climb the Highest Mountain (C).....	Feb. '60	Susan Hayward, William Lundigan	98	Drama

20th CENTURY-FOX

605	Dakota Lil' (C)	Feb. '99	George Montgomery, Marie Windsor	95	Western
606	Texas O'Clock High	Feb. '99	Gregory Peck, Hugh Harlowe	122	Drama
607	When Willie Came Marching Home	Feb. '99	John Garfield, Robert Montgomery	82	Comedy
608	When Willie Came Marching Home	Feb. '99	John Garfield, Robert Montgomery	82	Comedy
609	Under My Skin	Mar. '59	John Garfield, Michelle Pfeiffer	84	Comedy
610	Cheaper By the Dozen (C)	Apr. '59	Clifton Webb, Jeanne Crain	95	Comedy
611	Three Came Home	Apr. '59	Cluettie Colbert, Susan Hayward	166	Drama
612	Whash Avenue (C)	Apr. '59	Betty Grable, Victor Mature	92	Musical
613	A Ticket to Tomahawk (C)	May '59	Dan Dailor, Anne Baxter	99	Comedy
614	The Big Lift	May '59	Montgomery Clift, Paul Douglas	129	Comedrama
615	Love That Hate	June '59	Paul Douglas, Jean Peters	95	Comedy
616	Night and the City	June '59	Richard Widmark, Gene Tierney	95	Melodrama
617	The Gunfighter	July '59	Gregory Peck, Helen Westcott	84	Western
618	Where the Sidewalk Ends	July '59	Dana Andrews, Gene Tierney	95	Melodrama
619	Broken Arrow (C)	Aug. '59	James Stewart, Donna Page	92	Western
620	Holy Year, 1950	Aug. '59	Very Rev. R. J. Gannon, Narrator	42	Doc's 'ry
621	The Carousel Trail (C)	Aug. '59	Randolph Scott, "Gaby" Hayes	81	Western
622	Stella	Aug. '59	Ann Sheridan, Victor Mature	83	Comedy
623	Farwell to Yesterday	Sept. '59	Narrators		
624	My Blue Heaven (C)	Sept. '59	Betty Grable, Dan Dailor	96	Doc's 'ry
625	Tune in the Streets	Sept. '59	Paul Douglas, Richard Widmark	96	Musical
626	The Perfect Rose (C)	Sept. '59	Tyrone Power, Fran Wolles	90	Melodrama
627	I'll Get By (C)	Oct. '59	Mickey Rooney, Pat O'Brien	120	Adventure
628	I'll Get By (C)	Oct. '59	Bill Lundigan, Jane Haver	94	Melodrama
629	Wider Area	Oct. '59	Richard Widmark, Dorothy McGuire	83	Musical
630	No Way Out	Oct. '59	Richard Widmark, Linda Darnell	186	Drama
631	All About Eve	Nov. '59	Bette Davis, Anne Baxter	195	Drama
632	Jackpot, The	Nov. '59	James Stewart, Barbara Hale	83	Comedy
633	Two Fears West (C)	Nov. '59	Linda Darnell, Joseph Cotton	92	Western
634	American Guerrilla in the Philippines (C)	Dec. '59	Tyrone Power, Michelle Pfeiffer	165	Melodrama
635	For Heaven's Sake	Dec. '59	Clifton Webb, Joan Bennett	92	Comedy
636	Halls of Montezuma (C)	Jan. '51	Richard Widmark, Walter Palance	113	Drama
637	Man Who Cheated Himself, The	Jan. '51	Lee J. Cobb, Jane Wyatt	81	Melodrama
638	Madlock, The	Jan. '51	Irene Dunne, Alec Guinness	95	Drama
639	I'd Climb the Highest Mountain (C)	Feb. '51	Susan Hayward, William Lundigan	98	Drama

RKO RADIO

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
009	Man on the Eiffel Tower (C)	Feb. 4 '50	Franchot Tone, Burgess Meredith	97	Mystery
016	Riders of the Range	Feb. 11 '50	Tin Holt, Jacqueline White	66	Western
076	Stromboli (Italian)	Feb. 11 '50	Imgrid Bergman, Mario Vitale	81	Drama
094	Chatterbox (C)	Mar. 11 '50	Walt Disney Characters	74	Cartoon
093	Raided Stranger, The	Mar. 11 '50	John Hines, Patricia White	64	Mystery
025	Widow from the (C)	Apr. 2 '50	Vallie, Glenn Ford, Mary Martin	96	Western
019	Stolen Overture	Apr. 2 '50	Vallie, Glenn Ford, Mary Martin	96	Western
029	Tarzan and the Slave Girl	May 6 '50	Lex Barker, Yvonne De Carlo	74	Adventure
072(R)	Back to Bataan	June 2 '50	John Wayne, Anthony Quinn	85	Drama
021	Golden Twenties, The	June 2 '50	Headliners in the News	66	Drama
076(R)	Marine Raiders	June 2 '50	Pat O'Brien, R. Ryan, Ruth Hussey	91	Drama
024	Destination Murder	June 6 '50	Joyce MacKenzie, S. Clemente	72	Melodrama
025	Armored Car Robbery	June 7 '50	Robert Sterling, Adele Jergens	66	Melodrama
027	Rider from Tucson	June 7 '50	Tin Holt, Richard Martin	68	Western
072	Captains, The	June 10 '50	Low Arren, Teresa Wright	91	Drama
022	Dynamic Pass	June 15 '50	Tin Holt, Lynne Roberts	61	Western
098	Woman on Pier 13	July 8 '50	Robert Ryan, Laraine Day	73	Melodrama
131	Treasure Island (C)	July 29 '50	Robby Driscoll, Robert Newton	96	Adventure
144(R)	Border Treasure	Aug. 5 '50	Tin Holt, Jane Night	69	Western
145(R)	Take a Chance	Aug. 5 '50	Carolee, Carolee, Larkine Day	100	Comedy
163(R)	Mr. Lucky	Aug. 5 '50	Carolee, Carolee, Larkine Day	100	Comedy
151	Our Very Own	Aug. 12 '50	Felix Granger, Ann Byrle	93	Drama
074	Wagonmaster	Aug. 12 '50	Ben Johnson, Joanne Dru	96	Western
152	Edge of Doom	Aug. 19 '50	Dana Andrews, Farley Granger	97	Drama
101	Born to Be Bad	Aug. 26 '50	Joan Fontaine, Robert Ryan	94	Drama
164	Buena Squad	Sept. 1 '50	Robert Sterling, Joan Dixon	67	Mystery
161(R)	Bombardier	Sept. 1 '50	Pat O'Brien, Randolph Scott	99	Melodrama
162(R)	China Sky	Sept. 2 '50	Randolph Scott, Ruth Warrick	78	Drama
072	Secret Fury, The	Sept. 23 '50	Claudette Colbert, Robert Warrick	86	Melodrama
103	Outrage	Oct. 7 '50	Mala Powers, Tod Andrews	75	Drama
166	Mad Wednesday	Oct. 28 '50	Harold Lloyd, Frances Ramsden	77	Comedy
124	Where Danger Lives	Oct. 28 '50	Robert Mitchum, Faith Domergue	84	Western
165	Gun on a Hot Lead	Nov. 1 '50	Tin Holt, Jane Night	69	Western
102	Walk Softly Stranger	Nov. 4 '50	Joseph Cotton, Jean Frier	112	Drama
107	Experiment Alcatraz	Nov. 4 '50	Joseph Cotton, Jean Frier	81	Melodrama
106	Never a Dull Moment (formerly Come Share My Love)	Nov. 21 '50	John Howard, Joan Dixon	58	Drama
112	Double Deal	Nov. 22 '50	Irene Dunne, Fred MacMurray	89	Comedy
113	Double Deal	Dec. '50	Maria Windsor, Richard Denning	65	Drama
114	Double Deal	Dec. 2 '50	Johnny Weissmuller, Brenda Joyce	72	Adventure
115	Double Deal	Dec. 2 '50	Johnny Weissmuller, Brenda Joyce	72	Adventure
117	Yandetta	Dec. 25 '50	Faith Domergue, George Dolenz	84	Drama
118	Company She Keeps, The	Jan. 6-13 '51	Lizabeth Scott, Dennis O'Keefe	83	Melodrama
119	Gambling House	Jan. 28-27 '51	Victor Mature, Terry Moore	89	Melodrama
120	Payment on Demand	Feb. 3-10 '51	Bette Davis, Barry Sullivan	79	Mystery
121	Cry Danger	Feb. 3-10 '51	Bette Davis, Barry Sullivan	79	Mystery
122	Blind, Fast and Beautiful (formerly Mother of a Champion)	Feb. 24 '51	Robert Mitchum, Jane Russell	85	Melodrama
123	Blind, Fast and Beautiful (formerly Mother of a Champion)	Mar. '51	Robert Mitchum, Jane Russell	85	Melodrama
124	Blind, Fast and Beautiful (formerly Mother of a Champion)	Mar. '51	Robert Mitchum, Jane Russell	85	Melodrama
125	Blind, Fast and Beautiful (formerly Mother of a Champion)	Mar. '51	Robert Mitchum, Jane Russell	85	Melodrama
126	Blind, Fast and Beautiful (formerly Mother of a Champion)	Mar. '51	Robert Mitchum, Jane Russell	85	Melodrama
127	Blind, Fast and Beautiful (formerly Mother of a Champion)	Mar. '51	Robert Mitchum, Jane Russell	85	Melodrama
128	Blind, Fast and Beautiful (formerly Mother of a Champion)	Mar. '51	Robert Mitchum, Jane Russell	85	Melodrama
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130	Blind, Fast and Beautiful (formerly Mother of a Champion)	Mar. '51	Robert Mitchum, Jane Russell	85	Melodrama
131	Blind, Fast and Beautiful (formerly Mother of a Champion)	Mar. '51	Robert Mitchum, Jane Russell	85	Melodrama
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164	Blind, Fast and Beautiful (formerly Mother of a Champion)	Mar. '51	Robert Mitchum, Jane Russell	85	Melodrama
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178	Blind, Fast and Beautiful (formerly Mother of a Champion)	Mar. '51	Robert Mitchum, Jane Russell	85	Melodrama
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186	Blind, Fast and Beautiful (formerly Mother of a Champion)	Mar. '51	Robert Mitchum, Jane Russell	85	Melodrama
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197	Blind, Fast and Beautiful (formerly Mother of a Champion)	Mar. '51	Robert Mitchum, Jane Russell	85	Melodrama
198	Blind, Fast and Beautiful (formerly Mother of a Champion)	Mar. '51	Robert Mitchum, Jane Russell	85	Melodrama
199	Blind, Fast and Beautiful (formerly Mother of a Champion)	Mar. '51	Robert Mitchum, Jane Russell	85	Melodrama
200	Blind, Fast and Beautiful (formerly Mother of a Champion)	Mar. '51	Robert Mitchum, Jane Russell	85	Melodrama

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20th CENTURY-FOX (continued)

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
104	Call Me Mister (C)	Feb. '51	Betty Grable, Dan Dailey	96	Musical
105	Bird of Paradise (C)	Feb. '51	Jeff Chandler, Louis Jourdan	96	Drama
106	Lucky Nick Cain (formerly High Society)	Mar. '51	George Raft, Coleen Gray	87	Drama
107	Of Man and Music	Mar. '51	Conrad Paterson	86	Melodrama
108	Sword of Monte Cristo (C)	Mar. '51	George Montgomery, Paula Corday	85	Melodrama
109	Thirteenth Letter, The (formerly The Scarlet Pimpernel)	Feb. '51	Charles Boyer, Linda Darnell	85	Drama
110	Follow the Sun	Apr. '51	Anne Baxter, Glenn Ford	85	Drama
111	I Can Get It for You Wholesale	Apr. '51	Susan Hayward, Dan Dailey	85	Drama
112	Take Care of My Little Girl (C)	Apr. '51	Jeanne Crain, Jean Peters	85	Comedy
113	U.S.S. Tenslotte	Apr. '51	Gary Cooper, Jane Greer	85	Drama
114	Forteen Hours	May '51	Paul Douglas, Debra Paget	85	Melodrama
115	On the Riviera	May '51	Danny Kaye, Gene Tierney	85	Comedy
116	Headline	May '51	Danny Kaye, Gene Tierney	85	Comedy
117	Who Sank the Navy, The	June '51	P. Douglas, J. Bennett, L. Darnell	85	Comedrama
118	Heart Attack (C)	June '51	John Hines, Jeanette Nolan	85	Melodrama
119	Home on Telegraph Hill	June '51	Valentina Cortes, William Lundigan	85	Drama
120	Decision Before Dawn (formerly Decision of the Damned)	July '51	Richard Basehart, Gary Merrill	85	Drama
121	Will You Love Me in December?	July '51	Joan Bennett, David Brian	85	Comedrama

UNITED ARTISTS

Johnny Holiday	Feb. 17 '50	William Bendix, Allen Martin, Jr.	92	Drama
The Girl From San Lorenzo	Feb. 24 '50	Duncan Renaldo, Leo Carrillo	93	Western
No Highway	Mar. 3 '50	James Stewart, Marlene Dietrich	95	Drama
Love Happy	Mar. 3 '50	Marx Brothers, Hona Massey	95	Comedy
The Great Plane Robbery	Mar. 10 '50	Tony Conway, Margaret Hamilton	41	Mystery
Quicksand	Mar. 24 '50	Mickey Rooney, Jeanne Cagney	79	Drama
Champion for Caesar	Apr. 7 '50	Donald Coleman, Celeste Holm	99	Comedy
D. O. A.	Apr. 21 '50	Edmond O'Brien, Pamela Britton	93	Mystery
Johnny One-Eye	May 5 '50	Wayne Morris, Pat O'Brien	78	Drama
So Young, So Bad	May 28 '50	Paul Henreid, Catherine McLeod	91	Drama
The Frisco Trail	June 16 '50	Gen. Montgomery, Brenda Marshall	85	Adventure
Once A Thief	July 7 '50	June Haver, Cesar Romero	86	Melodrama
The Underworld Story (formerly Whipped)	July 21 '50	Dan Duryea, Gale Storm	99	Mystery
The Admiral Was a Lady	Aug. 4 '50	Wanda Hendrix, Edmond O'Brien	97	Comedy
The Men	Aug. 25 '50	Marlon Brando, Teresa Wright	85	Drama
(R) City Lights	Sept. '50	Charles Chaplin, Virginia Cherrill	85	Comedy
If This Be Sin (British)	Sept. 8 '50	Myrna Loy, Richard Greene	72	Drama
Three Husbands	Nov. 17 '50	Myrna Williams, Eve Arden	78	Comedy
Sound of Fury	Jan. 15 '51	Kathleen Ryan, Richard Carlson	96	Melodrama
Second Woman, The	Feb. 9 '51	Robert Young, Beary Drake	91	Drama
Cyrano de Bergerac	Feb. 9 '51	Robert Young, Beary Drake	91	Drama
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Cyrano de Bergerac	Feb. 9 '51	Robert Young, Beary Drake	91	Drama
Cyrano de Bergerac				

UNIVERSAL-INTERNATIONAL

(continued)

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
916	Camanche Territory (C)	May '50	Maureen O'Hara, MacDonald Carey	76	Western
917	I Was a Shoplifter	May '50	Scott Brady, Mona Freeman	74	Melodrama
918	Curtain Call at Cactus Creek (C)	June '50	Donald O'Connor, Gale Storm	86	Comedy
919	Sheriff (C)	June '50	Wanda Hendrix, Audie Murphy	83	Western
920	Spy Hunt	June '50	Howard Duff, Maria Toren	75	Melodrama
921	Adam & Evelyn (British)	July '50	Stewart Granger, Jean Simmons	92	Comedy
922	Peggy (C)	July '50	Diana Lynn, Charles Coburn	76	Comedy
923	Winchester '73	July 13 '50	James Stewart, Shelley Winters	92	Adventure
924	Abbott & Costello in Foreign Legion	Aug. '50	Bud Abbott-Lou Costello	77	Comedy
925	Lost Hawk (C)	Aug. '50	Yvonne DeCarie, Richard Green	72	Comedy
926	Saddle Tramp (C)	Sep. '50	Joel McCray, Wanda Hendrix	80	Comedy
929	Shakedown	Sep. '50	Howard Duff, Brian Donley	77	Western
930	The Stepping City	Sep. '50	Richard Conte, Colleen Gray	85	Melodrama
932	Woman on the Run	Oct. '50	Ann Sheridan, Dennis O'Rourke	77	Melodrama
933	Winning Mail (C)	Oct. '50	Maria Toren, Jeff Chandler	89	Melodrama
937	Madness of the Heart (Brit.)	Oct. '50	Margaret Lockwood, Paul Dupuis	67-80	Drama
101	Hamlet (Brit.)	Oct. '50	Laurence Olivier, Jean Simmons	142	Western
103	Deported	Nov. '50	Stephen McNally, Alexis Smith	87	Western
104	Kansas Raiders (C)	Nov. '50	A. Murphy, M. Chapman	80	Western
102	The Milkman	Nov. '50	Donald O'Connor, Jimmy Durante	87	Comedy
106	Mystery Submarine	Dec. '50	MacDonald Carey, Maria Toren	78	Drama
107	Undercover Girl	Dec. '50	Alexis Smith, Scott Brady	74	Drama
108	Frontier (C)	Jan. '51	Joel McCray, Betty Hutton	81	Western
107	Hamlet (C)	Jan. '51	Laurence Olivier, Jean Simmons	104	Comedy
109	Under the Gun	Jan. '51	Richard Conte, Audrey Totter	84	Drama
113	Operation Disaster	Jan. 13 '51	John Mills, Helen Cherry	100	Drama
111	Bedtime for Bonzo (formerly Prisoner of War)	Feb. '51	Ronald Reagan, Diana Lynn	83	Comedy
110	Tombhawl (C)	Feb. '51	Mark Stevens, Robert Douglas	39	Drama
114	Air Cadet	Feb. '51	Van Heflin, Yvonne De Carlo	82	Western
114	Groom Wore Spurs, The	Mar. '51	Stephen McNally, Gail Russell	94	Comedy

U-I Special Films Division

(All British)

677	Brothers, The	Patricia Roc, Will Fyfe	39	Drama	
642	Captive Heart, The	Michael Redgrave, Jack Warner	88	Drama	
675	Corridor of Mirrors	Edana Bonney, Eric Portman	96	Drama	
724	Dulcimer Street	Allan Sims, Fay Compton	112	Comedrama	
676	End of the River	Sabu, Torin Thatcher	82	Adventure	
723	Girl in the Painting, The	Mai Zetterling, Robert Beatty	96	Drama	
726	Happily Ever After, The (C)	Robert Newton, Celia Johnson	110	Drama	
679	Holiday Camp	Billie Whitelaw, Jack Wilding	97	Comedy	
644	I Know Where I'm Going	Flora Robson, Jack Warner	91	Comedy	
643	Lady Surrenders, A	Wendy Hiller, Roger Livesey	103	Drama	
938	Macleanie	Margaret Lockwood, S. Granger	101	Drama	
933	Maiden	Ann Todd, Ivan Desny	104	Drama	
678	Magic Bow, The	Stewart Granger, Phyllis Calvert	101	Drama	
673	Mikado, The (C)	Kenny Baker, Marilyn Green	90	Operatic	
639	One Night With You	Patricia Roc, Nino Martin	85	Musical	
942	Overlanders, The (Australian)	"Chips" Rafferty, Daphne Campbell	68	Adventure	
982	Prehensile to Fame	Guy Rolfe, Kathleen Byron	76	Drama	
974	Rocking Horse Winner, The	John Mills, Valerie Hobson	91	Drama	
931	Run for Your Money, A	Jan. '51	Donald Houston, Alec Guinness	83	Comedy
974	Snowbound	Apr. '51	Robert Newton, Dennis Price	85	Drama
985	Twilight Island	Dec. 23 '49	Ruth Radford, Catherine Lacey	81	Comedy
641	Yarn Between, The	Michael Redgrave, Valerie Hobson	84	Drama	

WARNER BROTHERS

(continued)

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
	Big Stickup, The		Steve Cochran, Virginia Grey	75	Drama
	Captain Horatio Hornblower (C)	(British)	Gregory Peck, Virginia Mayo	21	Jungle show
	Fort Worth		R. Scott, D. Brian, F. Thaxter	88	Drama
	Goodbye, My Fancy		Jean Crawford, Frank Lovejoy	98	Drama
	Jim Thorpe—All American		Burt Lancaster, Phyllis Thaxter	97	Drama
	Night Beat		Warren Douglas, Alan Hale	77	Melodrama
	Only the Valiant		Gregory Peck, Barbara Peyton	84	Drama
	Riotous Fun		Patricia Neal, Dennis Morgan	84	Drama
	Story of Paul Jones		Robert Montgomery, Robert Taylor	84	Drama
	Street Car Named Desire		Parley Gray, Ruth Roman	84	Drama
	Street Car Named Desire		Vivian Leigh, Marlan Brande	84	Drama
MISCELLANEOUS					
	Abraham Lincoln (R)	Hofberg	Walter Huston	75	Drama
	African Big Game (R)	Favorite	Native Cast	21	Jungle show
	Again . . . Pioneers	PFC	Colleen Townsend, Sarah Padden	72	Drama
	All Over the Town (British)	Pentagon	S. Churchill, N. Wooland	88	Drama
	Angel with the Trumpet (British)	London Films	S. Churchill, N. Wooland	98	Drama
	Angelo (formerly The Mulatto) (Italian)	Scalera Films	Renato Baldini, Angelo Maggio	97	Drama
	Another Shore (British)	Pentagon	Robert Beatty, Moira Lester	77	Comedy
	Ape Man, The (R)	Favorite	Bela Lugosi, Wallace Ford	66	Horror
	Artic Missions of the MacKenzie	Hofberg	Cardinal Spillman, Narrator	67	Docu-Try
	Arizona Raiders (R)	Favorite	Donner Price, John Greenwood	85	Western
	Bad Lord Baron (British)	Pentagon	Robert Cummings, Buster Crabbe	85	Western
	Bad Men of Arizona (R)	Favorite	Paul Patrick, Earl Taylor	69	Western
	Bad Men of Nevada (R)	Favorite	Charles Hall, Earl Taylor	69	Western
	Backstreet, The (R)	Favorite	Charles Hall, Earl Taylor	69	Western
	Boys of the City (R)	Herald	Charles Hall, Earl Taylor	69	Western
	Boys of the City (R)	Herald	Charles Hall, Earl Taylor	69	Western
	Bridge, The	Prodd	Hugo Haas, Beverly Nichols	70	Musical
	Bridge, The	Prodd	Hugo Haas, Beverly Nichols	70	Musical
	Brute Squad (formerly The Thundering Herd) (R)	Favorite	Lena Horne, Ralph Cooper	64	Musical
	Burns Victory (British) (R)	Film Renters	Randolph Scott, Raymond Hatton	61	Western
	Cardboard Cavalier (British)	Pentagon	British Army, Burnard	40	Docu-Try
	Chance of a Lifetime	Pilgrim	Margaret Lockwood, Sid Field	97	Comedy
	Close Quarters (R)	Film Renters	Basil Radford, Nial MacGinnis	99	Drama
	Come On Cowboy	Toddy	Royal Air Force & Navy	49	Docu-Try
	Come Out Fighting (R)	Favorite	Manian Morland	73	Western
	Concert Magic	Concert Films	Leo Gorcey, Bobby Jordan, Hantz Hall	62	Melodrama
	Condemned Men	Toddy	Yehudi Menuhin	72	Concert
	Conner's Murder Case (R)	Favorite	Neil Webster, Dorothy Dandridge	77	Mystery
	Crooked Money, The (R)	Favorite	Royal Canadian Pacific	37	Mystery
	Crooked Money, The (R)	Favorite	Royal Canadian Pacific	37	Mystery
	Crooked Money, The (R)	Favorite	Royal Canadian Pacific	37	Mystery
	Crooked Money, The (R)	Favorite	Royal Canadian Pacific	37	Mystery
	Crooked Money, The (R)	Favorite	Royal Canadian Pacific	37	Mystery
	Crooked Money, The (R)	Favorite	Royal Canadian Pacific	37	Mystery
	Crooked Money, The (R)	Favorite	Royal Canadian Pacific	37	Mystery
	Crooked Money, The (R)	Favorite	Royal Canadian Pacific	37	Mystery
	Crooked Money, The (R)	Favorite	Royal Canadian Pacific	37	Mystery
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	Crooked Money, The (R)	Favorite	Royal Canadian Pacific	37	Mystery
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	Crooked Money, The (R)	Favorite	Royal Canadian Pacific	37	Mystery
	Crooked Money, The (R)	Favorite	Royal Canadian Pacific	37	Mystery
	Crooked Money, The (R)	Favorite	Royal Canadian Pacific	37	Mystery
	Crooked Money, The (R)	Favorite	Royal Canadian Pacific	37	Mystery
	Crooked Money, The (R)	Favorite	Royal Canadian Pacific	37	M

MISCELLANEOUS

Abraham Lincoln (R)	Abraham Lincoln (R)	Walter Huston	75	Drama
Acacia	Acacia	Native Cat	21	Jungle show
African Big Game (R)	African Big Game (R)	Colleen Townsend, Sarah Padden	88	Drama
Ali O' the Town (British)	Ali O' the Town (British)	Colleen Townsend, Sarah Padden	88	Drama
Angels (formerly The Mulatto)	Angels (formerly The Mulatto)	Colleen Townsend, Sarah Padden	88	Drama
Another Shore (British)	Another Shore (British)	Colleen Townsend, Sarah Padden	88	Drama
Artie Mission of the MacKenzie	Artie Mission of the MacKenzie	Colleen Townsend, Sarah Padden	88	Drama
Bad Lord Baron (British)	Bad Lord Baron (British)	Colleen Townsend, Sarah Padden	88	Drama
Bad Men of Arizona (R)	Bad Men of Arizona (R)	Colleen Townsend, Sarah Padden	88	Drama
Bad Men of Nevada (R)	Bad Men of Nevada (R)	Colleen Townsend, Sarah Padden	88	Drama
Beachcomber, The (R)	Beachcomber, The (R)	Colleen Townsend, Sarah Padden	88	Drama
Beat & Voodoo	Beat & Voodoo	Colleen Townsend, Sarah Padden	88	Drama
Belle of Naples	Belle of Naples	Colleen Townsend, Sarah Padden	88	Drama
Betrayal of Catherine the Great	Betrayal of Catherine the Great	Colleen Townsend, Sarah Padden	88	Drama
Bitter Rice (Italian)	Bitter Rice (Italian)	Colleen Townsend, Sarah Padden	88	Drama
Blind Desire (French)	Blind Desire (French)	Colleen Townsend, Sarah Padden	88	Drama
Boys of the City (R)	Boys of the City (R)	Colleen Townsend, Sarah Padden	88	Drama
Boy! What a Girl	Boy! What a Girl	Colleen Townsend, Sarah Padden	88	Drama
Bridge, The	Bridge, The	Colleen Townsend, Sarah Padden	88	Drama
Bronze Venus	Bronze Venus	Colleen Townsend, Sarah Padden	88	Drama
Buffalo Stampede (formerly The Thundering Herd) (R)	Buffalo Stampede (formerly The Thundering Herd) (R)	Colleen Townsend, Sarah Padden	88	Drama
Burma Victory (British) (R)	Burma Victory (British) (R)	Colleen Townsend, Sarah Padden	88	Drama
Cardboard Cavalier (British)	Cardboard Cavalier (British)	Colleen Townsend, Sarah Padden	88	Drama
Cas Quarters (R)	Cas Quarters (R)	Colleen Townsend, Sarah Padden	88	Drama
Came Out Fighting (R)	Came Out Fighting (R)	Colleen Townsend, Sarah Padden	88	Drama
Concert Magic	Concert Magic	Colleen Townsend, Sarah Padden	88	Drama
Condemned Men	Condemned Men	Colleen Townsend, Sarah Padden	88	Drama
Cannor's Murder Case (R)	Cannor's Murder Case (R)	Colleen Townsend, Sarah Padden	88	Drama
Carpas Vanishes, The (R)	Carpas Vanishes, The (R)	Colleen Townsend, Sarah Padden	88	Drama
Cooked Money	Cooked Money	Colleen Townsend, Sarah Padden	88	Drama
Damned, The (French)	Damned, The (French)	Colleen Townsend, Sarah Padden	88	Drama
Daybreak (British)	Daybreak (British)	Colleen Townsend, Sarah Padden	88	Drama
Dear Mr. Prohack (British)	Dear Mr. Prohack (British)	Colleen Townsend, Sarah Padden	88	Drama
Desert Command (R)	Desert Command (R)	Colleen Townsend, Sarah Padden	88	Drama
Desert Gold (R)	Desert Gold (R)	Colleen Townsend, Sarah Padden	88	Drama

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME
Abbott & Costello Meet the Invisible Man	Feb. 11 '56	Virginia Mayo, Gordon MacRae	91	Mystery
Apache Drama (C)	Feb. 25 '56	Humphrey Bogart, Eleanor Parker	94	Drama
Bonaventure	Mar. 11 '56	Kirk Douglas, Lauren Bacall	112	Drama
Cattle Drive (C)	Mar. 25 '56	Ginger Rogers, Dennis Morgan	85	Drama
Death of a President (C)	Apr. 15 '56	John Wayne, Margaret DeLoach	110	Drama
For Man, The	Apr. 22 '56	Jack Warner, Gordon MacRae	104	Musical
Francis Goes to Rio	May 13 '56	Randolph Scott, Ruth Roman	103	Drama
Golden Horde, The	June 3 '56	Cary Grant, John Garfield	135	Drama
Hollywood Story	June 17 '56	Dennis Morgan, Dana Clark	85	Drama
Iron Man, The	June 24 '56	Eleanor Parker, Agnes Moorehead	96	Drama
Katie Did It	July 1 '56	Vivien Lindfors, Kent Smith	74	Drama
Little Egypt (C)	July 15 '56	Gary Cooper, Lauren Bacall	110	Drama
Ma and Pa Kettle Back on the Farm	July 29 '56	David Brian, Marjorie Reynolds	79	Comedy
Ma and Pa Kettle Go to Town	Aug. 19 '56	Nigel Hamilton, Marjorie Reynolds	79	Comedy
Man and a Thief, The (C)	Sept. 2 '56	Debra Duval, Barbara Peaton	95	Musical
Naughty's Island (C)	Sept. 9 '56	John Lili, Ann Sheridan	74	Melodrama
Along the Great Divide (formerly The Travelers	Sept. 16 '56	Pat O'Brien, Humphrey Bogart	79	Melodrama
Along the Great Divide (formerly The Travelers	Sept. 23 '56	Dennis Morgan, Betty Drake	92	Comedy
Along the Great Divide (formerly The Travelers	Sept. 30 '56	John Garfield, Patricia Neal	87	Melodrama
Along the Great Divide (formerly The Travelers	Oct. 14 '56	Eleanor Parker, Patricia Neal	89	Melodrama
Along the Great Divide (formerly The Travelers	Oct. 28 '56	John Wayne, Kirk Douglas	107	Melodrama
Along the Great Divide (formerly The Travelers	Nov. 11 '56	Errol Flynn, Patricia Wyome	83	Melodrama
Along the Great Divide (formerly The Travelers	Nov. 25 '56	James Cagney, Virginia Mayo	107	Melodrama
Along the Great Divide (formerly The Travelers	Dec. 9 '56	John Wayne, Barbara Peaton	91	Melodrama
Along the Great Divide (formerly The Travelers	Dec. 23 '56	John Wayne, Barbara Peaton	91	Melodrama
Along the Great Divide (formerly The Travelers	Jan. 13 '57	Steve Cochran, Virginia Grey	83	Drama
Along the Great Divide (formerly The Travelers	Jan. 27 '57	John Wayne, Patricia Neal	111	Drama
Along the Great Divide (formerly The Travelers	Feb. 10 '57	Ginger Rogers, Ronald Reagan	91	Drama
Along the Great Divide (formerly The Travelers	Feb. 24 '57	Humphrey Bogart, Zero Mostel	87	Drama
Along the Great Divide (formerly The Travelers	Mar. 3 '57	Randolph Scott, Addie Jergens	89	Drama
Along the Great Divide (formerly The Travelers	Mar. 17 '57	Ruth Roman, Richard Todd	91	Western
Along the Great Divide (formerly The Travelers	Mar. 31 '57	Errol Flynn, O. J. Harland	104	Western
Along the Great Divide (formerly The Travelers	Apr. 14 '57	Errol Flynn, Humphrey Bogart	121	Western
Along the Great Divide (formerly The Travelers	Apr. 28 '57	Debra Duval, Gene Nelson	95	Musical

(Continued at top of page above)

(continued)



SHORT SUBJECTS CHART

index to reviews, synopses

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COLUMBIA

ALL-STAR COMEDIES

2423	Murle Bebebe (15%)	5-11-50	331
2426	One Shivery Night (16%)	7-13-50	435
2416	House About It (16%)	7-20-50	467
3411	A Blunderful Time (16%)	9-7-50	...
3412	Pay Meets Girl (16%)	10-8-50	...
3421	Two Roaming Champs (16%)	10-12-50	...

3422	A Slip and a Fall (18)	11-9-50	644
3423	Impossibly Giddy (18)	12-21-50	...
3413	He Flew the Shrew (18)	11-11-51	...
3414	Wedding Vells (18)	2-18-51	...
3424	Wine, Women and Dogs (2-22-51)	...	...

CANDID MICROPHONE

2554	Candid Microphone No. 4 (10%)	4-29-50	323
2555	Candid Microphone No. 5 (11)	6-15-50	389
2556	Candid Microphone No. 6 (10%)	8-17-50	...
3551	Candid Microphone No. 1 (11)	10-12-50	...
3552	Candid Microphone No. 2 (10)	12-14-50	...
3553	Candid Microphone No. 3 (10%)	2-15-51	...

CAVALCADE OF BROADWAY

2653	Village Barn (10%)	4-27-50	386
2654	Laurel & Eddie (11)	5-2-50	355
3651	Veracities, The (11)	10-26-50	650
3652	Chime Doll, The (11)	12-28-50	...

COLOR FAVORITES

2610	The Little Meek's Big Flame (8%)	8-1-50	399
2611	The Tinted Pup (7)	7-6-50	451
2612	The Gorilla Hunt (8)	8-3-50	467
3661	Happy Tot's Expedition (7)	10-5-50	...
3662	Land of Fun (7)	10-5-50	...
3663	Peaceful Neighbors (8%)	11-6-50	671
3664	Foelish Bunny, The (8)	12-7-50	...
3665	Midnight Frolic (7%)	1-11-51	...
3666	Carpenter, The (8)	2-8-51	...

COMEDY FAVORITES

2435	Mis Ex Marks the Spot (17%)	9-23-50	433
2436	Oh My Nerve (17)	12-27-50	443
3431	Shot in the Escape (19)	9-14-50	...
3432	Free Rent (18%)	11-16-50	...
3433	Taming of the Sane (18)	12-14-50	...
3434	Chomp's a Champ (18)	2-15-51	...

COMMUNITY SING

FILM NOVELTIES

3901	Stars of Tomorrow "Tots and Toots" (18)	9-28-50	647
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JOLLY FROLICS

2304	The Miner's Daughter (9%)	5-25-50	457
2305	Gladys (9%)	7-27-50	464
3301	Peggy's Story, The (9%)	11-30-50	...
3302	Gerald M'Kibing Boing (9)	1-25-51	...

MR. MAGOO

3701	Trouble Indemnity (9%)	9-14-50	...
3702	Bumped Bungalow (9%)	12-28-50	...

MUSIC TO REMEMBER

3751	The Polovetan Dances (9%)	7-27-50	...
3752	Microcrater Suite (9%)	8-10-50	...
3753	Piano Concerto in B-Flat Minor (10)	11-11-51	...
3754	Pier Girt Suite (9%)	12-14-50	...
3755	1812 Overture (11)	1-11-51	...
3756	Swan Lake Ballet (18)	2-8-51	...

SCREEN SNAPSHOTS

2857	Meet the Winners (18)	4-28-50	331
2858	Famous Cartoons (9%)	5-25-50	...
2859	Hollywood Cartoonists (9%)	5-25-50	...
2860	Premiere (18)	6-22-50	479
2856	Hollywood Ice Capades Premiere (18)	8-22-50	...

For information on short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Numerals in parentheses next to titles represent running time as supplied by the distributor. (R) Indicates a reissue.

PETE SMITH SPECIALTIES

2880	Hollywood's Famous Feet (8%)	7-29-50	435
3581	30th Anniversary Special (11)	9-28-50	647
3582	Fun at Shadow Mountain (10%)	10-18-50	545
3583	Yatzen (38)	10-18-50	547
3584	Hollywood Goes to Bat (18)	11-16-50	545
3585	Heart Throbs of Yesterday (10)	12-14-50	645
3586	Rena's Silver Screen Awards (9)	1-25-51	...

STOOGEE COMEDIES

2407	Love at First Bite (10)	5-4-50	391
2408	Self-made Maid (18)	7-9-50	438
2409	Three Hens on a Tree (10%)	8-7-50	...
2410	Stupid Stoops (18)	10-8-50	...
3403	Star Money Machine (16)	11-9-50	645
3404	Switch in Time, A (16%)	12-7-50	645
3405	Three Arabian Nights (18)	1-4-51	...
3406	Baby Sitters' Jitters (18)	2-1-51	...

VARIETY FAVORITES

3551	Kern Kobblers (11)	9-21-50	646
3552	John Ford Stories (10%)	11-23-50	644
3553	Miss Britten and Band (11)	12-21-50	...
3554	Brokers' Follies (11)	12-21-50	...

WORLD OF SPORTS

2007	College Sports Parade (9%)	4-20-50	323
2306	Cleopatra's Gold (8%)	5-23-50	389
2307	King of the Pins (9)	10-26-50	...
2308	King of the Jockeys (9)	7-20-50	...
2309	Snow Flots (9)	9-28-50	...
2310	King of the Pins (9)	10-26-50	...
2311	Mad Masters (10)	11-30-50	...
2312	Campion Jumpers (18)	12-28-50	...
3055	Army's All American (2-22-51)	...	...

M-G-M

FITZPATRICK TRAVELTALKS

T-117	Pastoral Panorama (9)	4-15-50	331
T-118	Roaming Thru Michigan (9)	5-29-50	...
T-119	To the Coast of Devon (9)	7-15-50	...
T-120	Touring Northern England (9)	7-29-50	...
T-121	Land of Gold Lane Tyme (9)	8-12-50	...
T-122	Life on the Thames (9)	8-26-50	...

GOLD MEDAL REPRINT

CARTOONS

W-162	Baby Pans (8)	7-29-50	307
W-163	The Uninvited Pest (8)	4-29-50	307
W-164	Yankee Doodle Mouse (8)	8-24-50	323
W-261	Zoot Cat (7)	10-7-50	...
W-262	The Early Bird Does It (9)	12-2-50	...
W-263	The Million Dollar Cat (9)	12-2-50	...
W-264	Shooting of Dan McGee, The (9)	12-2-50	...

M-G-M TECHNICOLOR

CARTOONS

W-142	Jerry and the Lion (7)	4-9-50	323
W-143	Ventriloquist Cat (7)	8-27-50	...
W-144	The Cuckoo Clock (7)	8-10-50	...
W-145	Safety Second (7)	1-1-50	...
W-146	Albert in Blunderland (7)	8-26-50	...
W-231	Tom and Jerry in the Nutcracker (7)	9-16-50	...
W-232	Garden Gopher (8)	9-30-50	...
W-233	The Framed Cat (7)	10-21-50	...
W-234	The Cheese Chaser (7)	11-4-50	...
W-235	Cueball Cat (7)	11-25-50	...
W-236	The Peachy Cobbler (7)	12-8-50	...
W-237	Cassanova Cat (7)	1-4-50	...
W-238	Fresh Laid Plans (7)	1-27-51	...
W-239	Cocky Chaser (7)	1-30-51	...
W-240	Jerry and the Goldfish (7)	1-30-51	...
W-241	Dardevil Dromey (7)	1-30-51	...
W-242	Jerry's Cousin (7)	1-30-51	...

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P8-8	Planned to Eat You (7)	7-31-50	443
P8-9	Goody Goody Gander (7)	8-18-50	414
P8-10	Saved by the Bell (7)	9-15-50	847
P8-11	Goody Goody Gander (8)	11-3-50	555
P8-12	Miss Mollie (7)	11-19-50	845
P8-13	Dark-A-Bay (7)	12-23-50	844
P8-14	One-Good, Blind (7)	1-12-51	...
P8-15	Miss Parody (7)	3-9-51	...
P8-16	Hold the Lion Please (7)	4-13-51	...

PACEMAKERS

K9-4	Sing Me Goodbye (18)	4-21-50	867
K9-5	Flatbush, Florida (11)	6-18-50	358
K9-6	Crowdy Crazy (18)	8-3-50	467
K9-10	Just For Fun (18)	10-29-50	646
K9-11	The City of Beautiful Girls (18)	12-22-50	...
K9-12	The City of Beautiful Girls (18)	10-27-50	645
K9-13	County Cop (18)	12-8-50	...
K9-14	Musical Circus (18)	2-8-51	...

POPEYE

(Color)

E9-4	Gym Jam (7)	3-17-50	379
E9-5	Beach Peach (7)	5-12-50	323
E9-6	Hotshot (7)	6-23-50	385
E9-7	Pecora Makes a Movie (8)	8-11-50	415
E9-8	Baby Wants Saltine (8)	9-29-50	646
E9-9	Quick on the Draw (7)	10-9-50	603
E9-10	Ris in Rhythm (7)	11-19-50	647
E9-11	Quick on the Draw (7)	11-19-50	...
E9-12	Quick on the Draw (7)	11-19-50	...
E9-13	Quick on the Draw (7)	11-19-50	...
E9-14	Quick on the Draw (7)	11-19-50	...
E9-15	Quick on the Draw (7)	11-19-50	...

SCREEN SONGS

(Color)

X9-7	Win, Place and Showback (7)	4-28-50	398
X9-8	Jungle, Jungle, Jungle (7)	5-19-50	323
X9-9	Heaps, Heaps, Heaps (8)	6-30-50	355
X9-10	Boys of Fun (7)	7-28-50	415
X9-11	Heaps, Heaps, Heaps (8)	8-23-50	415
X9-12	Boys in the Hills (8)	9-22-50	846
X9-13	Heaps, Heaps, Heaps (8)	11-17-50	645
X9-14	Heaps, Heaps, Heaps (8)	11-17-50	...
X9-15	Heaps, Heaps, Heaps (8)	11-17-50	...
X9-16	Heaps, Heaps, Heaps (8)	11-17-50	...
X9-17	Heaps, Heaps, Heaps (8)	11-17-50	...
X9-18	Heaps, Heaps, Heaps (8)	11-17-50	...
X9-19	Heaps, Heaps, Heaps (8)	11-17-50	...
X9-20	Heaps, Heaps, Heaps (8)	11-17-50	...

SPORTLIGHTS

R9-8	Start 'Em Young (10)	4-14-50	398
R9-9	Start 'Em Young Highway (10)	9-3-50	354
R9-10	Start 'Em Young (10)	11-15-50	451
R9-11	Start 'Em Young (10)	11-15-50	...
R9-12	Start 'Em Young (10)	11-15-50	...
R9-13	Start 'Em Young (10)	11-15-50	...
R9-14	Start 'Em Young (10)	11-15-50	...
R9-15	Start 'Em Young (10)	11-15-50	...
R9-16	Start 'Em Young (10)	11-15-50	...
R9-17	Start 'Em Young (10)	11-15-50	...
R9-18	Start 'Em Young (10)	11-15-50	...
R9-19	Start 'Em Young (10)	11-15-50	...
R9-20	Start 'Em Young (10)	11-15-50	...

SPECIAL

T10-1	The New Planets (20)	9-1-50	400
T10-2	The Cosmographer (10)	1-15-51	...

REPUBLIC

THIS WORLD OF OURS

(Trusler)

4676	Denmark (9)	6-1-50	867
4677	Glorious National Park (9)	7-15-50	...
4678	Sweden (9)	8-30-50	...
4679	France (9)	10-18-50	...
4680	Holland (9)	11-30-50	...
4681	London (9)	1-15-51	...
4682	Portugal (9)	2-15-51	...

SPECIAL

9495	Battle for Korea (8)	7-1-50	...
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RKO

CLARK & McCULLOUGH

(Reissue)

15,001	Fits in a Fiddle (18)	5-5-50	845
15,002	Hey, Nanny Nanny (18)	10-30-50	645
15,003	Attila the Hun (17)	11-17-50	...
15,004	Jitters the Butler (18)	12-29-50	655

COMEDY SPECIALS

93,488	Brooklyn Bookworms (18)	8-12-50	.....
93,496	Photo Phonics (18)	7-7-50	.....
13,401	Waiting for Baby (17)	9-22-50	644
13,402	Nightclub Daze (16)	11-24-50	953
13,403	Newlywed's Boarder, The (15)1-19-51

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EDGAR KENNEDY SERIES (Reissues)				MOVIE-TONE ADVENTURES				HIT PARADE				MELODY MASTER BAND						
13,501	Aut Your Age (18)	9-1-50	671	The Magnetic Tide (21) (a), 11-50 646				6322	Three Lazy Mins (7)	12-4-50		7001	When Grandpa Was a Boy (10)	10-7-50	663			
13,502	Talent Loyal (18)	9-29-50						6323	Chew Chew Baby (7)	12-23-50		7002	Old Family Album, The (18)	12-16-50				
13,503	Kennedy the Great (18)	10-27-50	683					6324	Dippy Diplomat (7)	1-15-51								
13,504	Mutiny in the Desert (17)	12-22-50		7003	Sketch Henderson & Orsh. (11)	8-50		6325	Adventures of Tom Thumb (7)	6-16-51								
LEON ERROL COMEDIES				MOVIE-TONE MELODIES				MUSICAL WESTERNS				MERRIE MELODIES CARTOONS AND LOONEY TUNES						
80,704	My Fine Feathered Friend (17)	4-14-50		8001	Midwest Metropolis (9)	6-50	351	5355	Rustler's Ransom (25)	5-18-50	803	6787	Strife With Father (7)	4-1-50				
13,781	Texas Tough Guy (18)	9-18-50		8002	N. Y. Philharmonic Orsh. (8)	8-50	391	5356	Cactus Caravan (28)	7-6-50	644	6788	The Hypo-the-nai-ral (7)	4-15-50	315			
13,782	Spooky Wooky (18)	12-1-50		8003	Musie of Manhattan (9)	7-50	293	5357	Western Cowboys (25)	8-21-50		6789	The Lobster Blues at Midnight (7)	8-5-50				
13,783	Chinatown Champ (18)	1-26-51						5358	Ready to Ride (25)	10-5-50		6790	His Bitter Half (7)	5-20-50	363			
PAL SERIES				SPECIALTIES				NAME-BAND MUSICALS				SPORTS PARADE						
13,201	Pal, Fugitive Dog (21)	10-6-50		7101	Why Kowee? (30)	1-51		5360	Sketch Henderson & Orsh. (18)	4-19-50	303	6508	This Sporting World (10)	3-25-50	347			
13,202	Pal's Gallant Journey (22)	2-16-51						5361	Ming Gals & Benny Orsh. (18)	8-17-50	355	6509	Alpine Champions (10)	4-6-50	323			
SCREENLINERS				SPORTS REVIEW				TEENY-TOONS				TECHNICOLOR CARTOONS						
61,210	Country Rhythm (8)	8-19-50		3003	Diving Mousies (9)	5-50		5005	Aspen Fable Falling the Fox (7)	4-50	279	6510	Riviera Rascals (10)	7-8-50	646			
61,211	Subot Sings (8)	8-19-50	434	3004	Shooting the Saloon Racer (8)	5-50	331	5006	Dinky in the Beauty Shop (7)	4-50	279	6511	Racing Thrills (10)	7-8-50	646			
61,212	Nickelodeon Time (8)	7-14-50		3005	Winning Form (10)	5-50		5007	Chase (7)	3-50		6512	Champion of Tomorrow (8)	8-19-50	647			
61,213	Day in Manhattan (18)	8-11-50	555	3006	Act With Red & Reel (8)	6-50		5008	Order (7)	6-50		6513	Granddaddy of Races (10)	2-9-50	647			
61,214	It's Only Wounds (8)	8-8-50		3007	Football Pay-Off Piece (10)	6-50		5009	Just a Little Bull (8)	7-50		6514	Alpine Champions (10)	4-6-50	323			
14,202	Fairiest of the Fiend (10)	10-6-50	646	3008	Football Pay-Off Piece (10)	6-50		5010	Mighty Mouse in the Snow (7)	8-50		6515	Riviera Rascals (10)	7-8-50	646			
14,203	The Big Apple (10)	11-3-50	707	3009	Clardy Gets in Wide Open Order (7)	6-50		5011	Clardy Gets in Wide Open Order (7)	6-50		6516	Unlabeled King (10)	7-20-50	387			
14,204	Package of Rhythm (10)	12-1-50		3010	Clardy Gets in Wide Open Order (7)	6-50		5012	Clardy Gets in Wide Open Order (7)	6-50		6517	Unlabeled King (10)	7-20-50	387			
14,205	Rosencrutz (8)	12-20-50		3011	Clardy Gets in Wide Open Order (7)	6-50		5013	Clardy Gets in Wide Open Order (7)	6-50		6518	Unlabeled King (10)	7-20-50	387			
14,206	Movie Oldies (9)	1-26-51						5014	Clardy Gets in Wide Open Order (7)	6-50		6519	Unlabeled King (10)	7-20-50	387			
SPORTSCOPES				TERRYTOONS				WOODY WOODPECKER TECH. CARTOONS				VITAPHONE NOVELTY						
64,398	Horse Show (8)	4-7-50	367	5005	Aspen Fable Falling the Fox (7)	4-50	279	6351	Pony Express (7)	1-22-51		6885	Silhouette the Spot (10)	3-11-50	279			
64,399	The Bower Girls (8)	3-3-50	323	5006	Dinky in the Beauty Shop (7)	4-50	279	6352	Wicket Wacky (7)	1-22-51		6886	Horse & Buggy Days (10)	6-17-50	62			
64,400	Big Riders (8)	7-2-50	400	5007	Chase (7)	3-50		6353	Wicket Wacky (7)	1-22-51		6887	Cavalcade of Girls (10)	8-12-50	84			
64,411	Base House (8)	6-30-50	446	5008	Order (7)	6-50						6888	Unlabeled King (10)	7-20-50	387			
64,412	Movie Seattle Wonders (8)	8-28-50	646	5009	Just a Little Bull (8)	7-50						6889	Unlabeled King (10)	7-20-50	387			
14,302	Football's Mighty Mustang (8)	10-15-50	646	5010	Mighty Mouse in the Snow (7)	8-50						6890	Unlabeled King (10)	7-20-50	387			
14,303	Diving Dynamite (8)	11-17-50	646	5011	Clardy Gets in Wide Open Order (7)	6-50						6891	Unlabeled King (10)	7-20-50	387			
14,304	Canada Snow Fun (8)	1-12-51		5012	Clardy Gets in Wide Open Order (7)	6-50						6892	Unlabeled King (10)	7-20-50	387			
14,305	Canadian Snow Fun (8)	1-12-51		5013	Clardy Gets in Wide Open Order (7)	6-50						6893	Unlabeled King (10)	7-20-50	387			
THIS IS AMERICA				UNITED ARTISTS				WOODY WOODPECKER TECH. CARTOONS				VITAPHONE NOVELTY						
65,108	The Trading Post (18)	4-29-50	367	5101	Talking Mousie in Rival Town (7)	2-51		6354	Wicket Wacky (7)	1-22-51		6894	Unlabeled King (10)	7-20-50	387			
65,109	Pier Ball (12)	3-26-50	355	5102	Nutty in Squirrel Crazy (7)	1-51						6895	Unlabeled King (10)	7-20-50	387			
65,110	Danger Machine (14)	6-23-50	414	5127	Little Rascals in the Snow (7)	1-51						6896	Unlabeled King (10)	7-20-50	387			
65,111	House of Mystery (18)	7-31-50	414	5128	Clardy Gets in Wide Open Order (7)	2-51						6897	Unlabeled King (10)	7-20-50	387			
65,112	Pinkerton Man (18)	9-13-50	503	5129	Clardy Gets in Wide Open Order (7)	2-51						6898	Unlabeled King (10)	7-20-50	387			
13,102	Seven Cities of Washington (15)	11-18-50	646	5106	Mighty Mouse in the Snow (7)	8-50						6899	Unlabeled King (10)	7-20-50	387			
13,103	Whereabouts Unknown (15)	11-18-50	646	5107	Gandy Goose in the Snow (7)	8-50						6900	Unlabeled King (10)	7-20-50	387			
13,104	(8) Letter to a Rebel (16)	12-9-50	640	5108	Gandy Goose in the Snow (7)	8-50						6901	Unlabeled King (10)	7-20-50	387			
13,105	Airlines in Adventure (16)	1-3-51		5109	Gandy Goose in the Snow (7)	8-50						6902	Unlabeled King (10)	7-20-50	387			
TRU-LIFE ADVENTURES				UNITED ARTISTS				WOODY WOODPECKER TECH. CARTOONS				VITAPHONE NOVELTY						
65,802	Beaver Valley (12)	Not Set	398	5101	Talking Mousie in Rival Town (7)	2-51		6354	Wicket Wacky (7)	1-22-51		6894	Unlabeled King (10)	7-20-50	387			
65,803	Exhilaration Valley (12)	Not Set		5102	Nutty in Squirrel Crazy (7)	1-51						6895	Unlabeled King (10)	7-20-50	387			
TWO REEL SPECIALS				UNITED ARTISTS				WOODY WOODPECKER TECH. CARTOONS				VITAPHONE NOVELTY						
13,001	You Can Beat the A-Bomb (30)	10-12-50	555	5127	Little Rascals in the Snow (7)	1-51		6355	Wicket Wacky (7)	1-22-51		6896	Unlabeled King (10)	7-20-50	387			
WALT DISNEY CARTOONS				UNITED ARTISTS				WOODY WOODPECKER TECH. CARTOONS				VITAPHONE NOVELTY						
64,704	Funny Little Bunnies (8)	4-7-50	303	5128	Clardy Gets in Wide Open Order (7)	2-51		6356	Wicket Wacky (7)	1-22-51		6897	Unlabeled King (10)	7-20-50	387			
64,705	Trailer Horn (8)	4-29-50	363	5129	Clardy Gets in Wide Open Order (7)	2-51						6898	Unlabeled King (10)	7-20-50	387			
64,706	Primetime Picnic (7)	5-18-50	323	5106	Mighty Mouse in the Snow (7)	8-50						6899	Unlabeled King (10)	7-20-50	387			
64,707	Post-Cards (7)	6-9-50	323	5107	Gandy Goose in the Snow (7)	8-50						6900	Unlabeled King (10)	7-20-50	387			
64,708	Water Babies (7)	6-9-50	323	5108	Gandy Goose in the Snow (7)	8-50						6901	Unlabeled King (10)	7-20-50	387			
64,709	Pests of the West (7)	7-21-50	486	5109	Gandy Goose in the Snow (7)	8-50						6902	Unlabeled King (10)	7-20-50	387			
64,710	Food for Fuddler (17)	8-11-50	487	5110	Gandy Goose in the Snow (7)	8-50						6903	Unlabeled King (10)	7-20-50	387			
64,711	Brother Little Tailor (8)	8-25-50	490	5111	Gandy Goose in the Snow (7)	8-50						6904	Unlabeled King (10)	7-20-50	387			
14,102	Camp Dog (7)	9-22-50	671	5112	Gandy Goose in the Snow (7)	8-50						6905	Unlabeled King (10)	7-20-50	387			
14,103	The Mole and the Fluke (8)	10-27-50	646	5113	Gandy Goose in the Snow (7)	8-50						6906	Unlabeled King (10)	7-20-50	387			
14,104	See at the Beach (7)	10-13-50	646	5114	Gandy Goose in the Snow (7)	8-50						6907	Unlabeled King (10)	7-20-50	387			
14,105	Hold That Post (7)	11-13-50	646	5115	Gandy Goose in the Snow (7)	8-50						6908	Unlabeled King (10)	7-20-50	387			
14,106	Out on a Limb (7)	12-15-50		5116	Gandy Goose in the Snow (7)	8-50						6909	Unlabeled King (10)	7-20-50	387			
14,107	Lion Down (7)	1-5-51		5117	Gandy Goose in the Snow (7)	8-50						6910	Unlabeled King (10)	7-20-50	387			
14,108	Clash in the Rough (7)	1-5-51		5118	Gandy Goose in the Snow (7)	8-50						6911	Unlabeled King (10)	7-20-50	387			
14,109	Clash in the Rough (7)	1-5-51		5119	Gandy Goose in the Snow (7)	8-50						6912	Unlabeled King (10)	7-20-50	387			
14,100	Cold Storage (7)	2-9-51		5120	Gandy Goose in the Snow (7)	8-50						6913	Unlabeled King (10)	7-20-50	387			
WALT DISNEY SPECIAL				UNITED ARTISTS				WOODY WOODPECKER TECH. CARTOONS				VITAPHONE NOVELTY						
14,105	Movis, the Midget Mouse (8)	11-24-50	644					6357	Wicket Wacky (7)	1-22-51		6894	Unlabeled King (10)	7-20-50	387			
20TH CENTURY-FOX				UNITED ARTISTS				WOODY WOODPECKER TECH. CARTOONS				VITAPHONE NOVELTY						
LEW LELER				UNITED ARTISTS				WOODY WOODPECKER TECH. CARTOONS				VITAPHONE NOVELTY						
9001	Manikin in the Cowlard People (10)	8-30						6358	Wicket Wacky (7)	1-22-51		6895	Unlabeled King (10)	7-20-50	387			
9002	Monkey Doodle Dandies (8)	8-30						6359	Wicket Wacky (7)	1-22-51		6896	Unlabeled King (10)	7-20-50	387			
MARCH OF TIME				UNITED ARTISTS				WOODY WOODPECKER TECH. CARTOONS				VITAPHONE NOVELTY						
V16-4	Beauty at Work (17)	8-9-50	351					6360	Wicket Wacky (7)	1-22-51		6897	Unlabeled King (10)	7-20-50	387			
XV1-5	As Roma Goes It (17)	8-10-50	443					6361	Wicket Wacky (7)	1-22-51		6898	Unlabeled King (10)	7-20-50	387			
XV1-6	The Cathedral Storm (18)	9-23-50						6362	Wicket Wacky (7)	1-22-51		6899	Unlabeled King (10)	7-20-50	387			
XV1-7	Schmidt March (18)	11-10-50	640					6363	Wicket Wacky (7)	1-22-51		6900	Unlabeled King (10)	7-20-50	387			
V-16-7	Title-New Ality (18)	1-51	645					6364	Wicket Wacky (7)	1-22-51		6901	Unlabeled King (10)	7-20-50	387			
WALT DISNEY SPECIAL				UNITED ARTISTS				WOODY WOODPECKER TECH. CARTOONS				VITAPHONE NOVELTY						
14,105	Movis, the Midget Mouse (8)	11-24-50	644					6365	Wicket Wacky (7)	1-22-51		6902	Unlabeled King (10)	7-20-50	387			
20TH CENTURY-FOX				UNITED ARTISTS				WOODY WOODPECKER TECH. CARTOONS				VITAPHONE NOVELTY						
LEW LELER				UNITED ARTISTS				WOODY WOODPECKER TECH. CARTOONS				VITAPHONE NOVELTY						
9001	Manikin in the Cowlard People (10)	8-30						6366	Wicket Wacky (7)	1-22-51		6903	Unlabeled King (10)	7-20-50	387			
9002	Monkey Doodle Dandies (8)	8-30						6367	Wicket Wacky (7)	1-22-51		6904	Unlabeled King (10)	7-20-50	387			
MARCH OF TIME				UNITED ARTISTS				WOODY WOODPECKER TECH. CARTOONS				VITAPHONE NOVELTY						
V16-4	Beauty at Work (17)	8-9-50	351					6368	Wicket Wacky (7)	1-22-51		6905	Unlabeled King (10)	7-20-50	387			
XV1-5	As Roma Goes It (17)	8-10-50	443					6369	Wicket Wacky (7)	1-22-51		6906	Unlabeled King (10)	7-20-50	387			
XV1-6	The Cathedral Storm (18)	9-23-50						6370	Wicket Wacky (7)	1-22-51		6907	Unlabeled King (10)	7-20-50	387			
XV1-7	Schmidt March (18)	11-10-50	640					6371	Wicket Wacky (7)	1-22-51		6908	Unlabeled King (10)	7-20-50	387			
V-16-7	Title-New Ality (18)	1-51	645					6372	Wicket Wacky (7)	1-22-51		6909	Unlabeled King (10)	7-20-50	387			
WALT DISNEY SPECIAL				UNITED ARTISTS				WOODY WOODPECKER TECH. CARTOONS				VITAPHONE NOVELTY						
14,105	Movis, the Midget Mouse (8)	11-24-50	644					6373	Wicket Wacky (7)	1-22-51		6910	Unlabeled King (10)	7-20-50	387			
20TH CENTURY-FOX				UNITED ARTISTS				WOODY WOODPECKER TECH. CARTOONS				VITAPHONE NOVELTY						
LEW LELER				UNITED ARTISTS				WOODY WOODPECKER TECH. CARTOONS				VITAPHONE NOVELTY						
9001	Manikin in the Cowlard People (10)	8-30						6374	Wicket Wacky (7)									

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#2

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BUFFALO, N.Y., Lafayette	14
SAN FRANCISCO, CALIF., Orpheum	14
HARTFORD, CONN., E.M. Loew	28
WASHINGTON, D.C., Warner, Ambassador	14
HARRISBURG, PA., State	7
TOLEDO, OHIO, Rivoli	17
PITTSBURGH, PA., J.P. Harris	7
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CINCINNATI, OHIO, Albee	7
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CLEVELAND, OHIO, Allen	9
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RICHMOND, VA., Byrd	7
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ST. PAUL, MINN., Orpheum	3
PORTLAND, ME., Strand	2
WACO, TEXAS, Orpheum	7
TUCSON, ARIZ., Paramount	7
RIVERSIDE, CALIF., Riverside	7
PHOENIX, ARIZ., Paramount	7
SACRAMENTO, CALIF., Esquire	7
WHEELING, W.VA., Victoria	4
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YOUNGSTOWN, OHIO, Palace	1
CHEYENNE, WYO., Lincoln	7
SHARON, PA., Nuluna	7
MILWAUKEE, WISC., Riverside	7
SPRINGFIELD, ILL., Sonate	7
STAMFORD, CONN., Avon	14
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NEWPORT NEWS, VA., Palace	7
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